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BETTER
ADVERTISING

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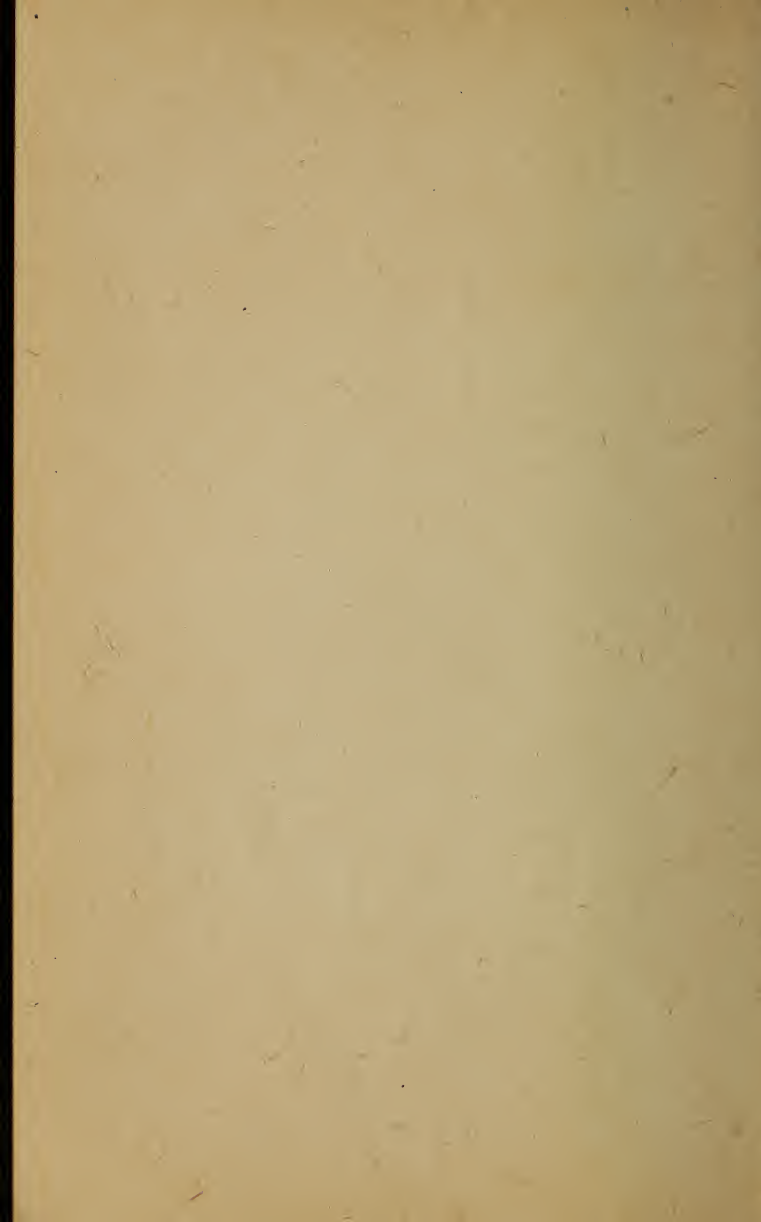


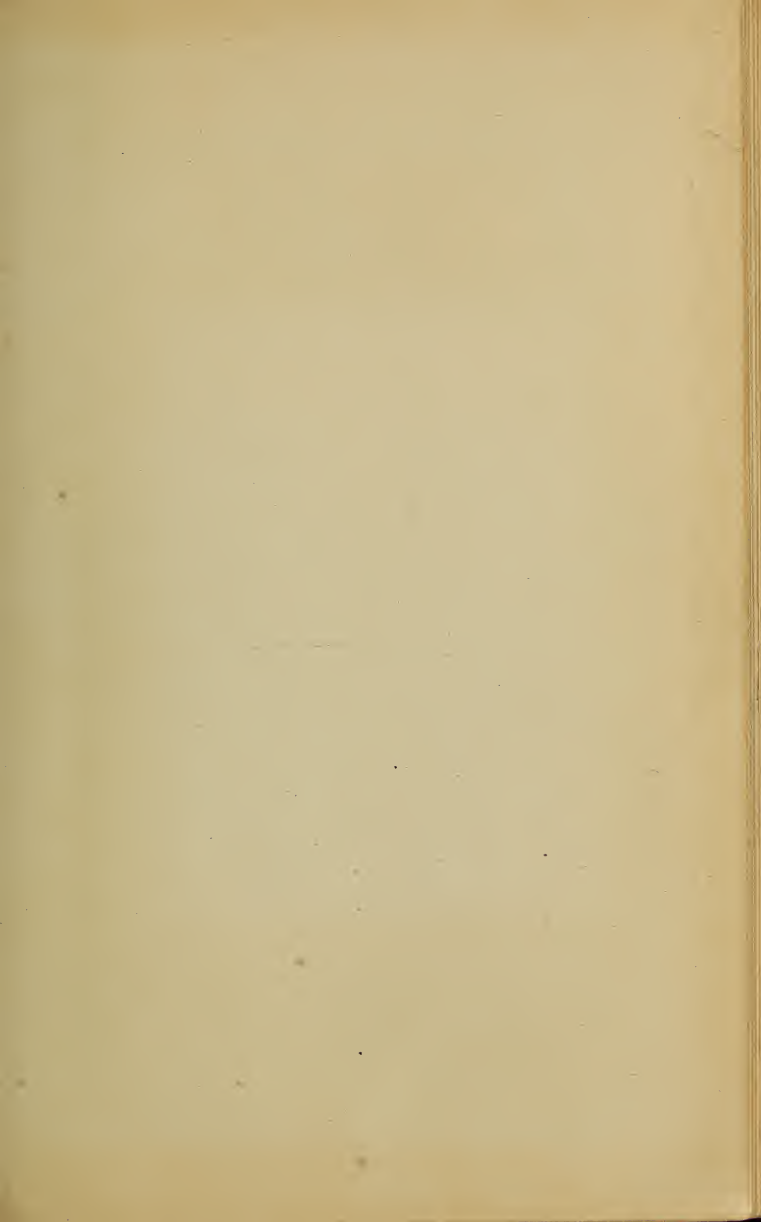
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BETTER BUSINESS BOOKS

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BUSINESS ENGLISH

BETTER ADVERTISING

By

JOHN M. MANLY

Head of the Department of Eng-
lish, The University of Chicago
and

JOHN A. POWELL

The Holtzer-Cabot Electric Com-
pany, Chicago

**Three Volumes, Uniformly Bound
in Leatherette, Pocket Size.
Per Volume, \$1.50**

Better Business Books

BETTER ADVERTISING

A Practical Manual of the Principles of Advertising, Embracing Institutional and Direct Advertising, Reason Why and Human Interest Copy, Elements of the Advertisement, and the Make-Up of Advertising Circulars and Folders

BY

JOHN M. MANLY

Head of the Department of English
The University of Chicago

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PREFACE

There is a growing number of business concerns whose advertising is cared for by someone who is also charged with other and unrelated duties. Preparation of current advertising matter is often committed to that member of the office staff who can most conveniently combine the task with a variety of other occupations. Thus it often falls to the duty of someone with little or no knowledge of, or previous training in, the principles of advertising.

This book has been written with such an audience in mind. It attempts to give the principles of advertising, not in an abstractly scientific form, but in a form such as will make them available for application to the daily use and immediate requirements of those who feel the need of guidance. And most persons, not regularly engaged in such work, and suddenly confronted with the duty of preparing copy for an advertisement or a circular, feel the need of a compass to show them the course they should follow.

The book confines itself to the writing of advertising copy only, and does not discuss the technical features of typography, of ornamentation, of illustration, or of color printing. To include these subjects in the present work would make it too discursive, and would tend to destroy the object which the authors have kept before them—of making it a handy manual for the inexperienced. The related typographical and mechanical

PREFACE

branches of the subject of advertising are treated in a separate volume in this series.

The attempt has been made to show as simply as the subject permits that the successful writing of advertising copy involves important scientific principles, and that it is not a task that can be performed without previous thought and analysis. At the same time, it is hoped that this has been done in a practical way, so that the principles discussed can be applied to any situation likely to arise in the average business office.

The reproductions of advertisements, scattered throughout the book, are intended to illustrate principles discussed in the book, and should be studied in connection with the text. If this is intelligently done, this book should serve its purpose as a manual for general office needs in advertising.

THE AUTHORS.

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BETTER ADVERTISING

CHAPTER I.

THE ELEMENTS OF ADVERTISING

Fundamentally, the object aimed at in advertising is to set in motion the interest and the imagination of the reader, so as to bring him to the successive stages of: (1) interest in the article advertised; (2) desire for it; (3) decision to buy it; (4) action, *i. e.*, actually buying. Successful advertising is successful only through accomplishing these ends.

Good advertising is, in plain words, the outcome of the ability successfully to take advantage of, or to adapt one's appeal to, the prevailing and customary mental processes of a given class of persons. From the days of the first professional trader that ever lived down to the time of the latest representative of scientific salesmanship, it has been known that the successful salesman must understand intimately the general laws of human nature and the special workings of the minds of the class or classes to whom he sells his goods. If this were not true, experience would count for nothing in salesmanship, and the first person picked up on the street could be sent out without training as a salesman.

Until recent years, however, this general and special

knowledge of human nature and of the workings of the human mind was acquired unsystematically and often only half-consciously by individuals who, in many cases, were so little aware of the knowledge that they possessed that they could not have told how they secured results or have given any effective training or advice to a beginner.

Of recent years efforts have been made to collect and arrange systematically the facts and principles of human thought and feeling that are concerned in buying, and to express them simply and intelligibly. This systematic knowledge is now commonly known as the psychology of salesmanship. For the sake of brevity we shall use the term psychology to cover these ascertained facts and principles, as we refer to them in the succeeding pages.

What the mental processes of a certain class are likely to be is taught us by psychology. And since a knowledge of the mental processes of those to whom we would sell something is the only means of determining how best to present the subject in a convincing and persuasive manner, it follows that all successful salesmen carry on their work with the laws of psychology as a basis. Whether they do this instinctively or as a result of an acquired knowledge is not material to this discussion. But it is true, nevertheless, that psychology, which people refer to either derisively or mysteriously, according to the views they hold about it, should as a matter of fact be to the business man—and especially to the advertising man—the science, par excellence, which he ought to study as a practical subject. He need not necessarily approach it as a “science,” nor study the *causes* of the operation of the human mind, but what he should familiarize himself with is the result of the investigations which have already been conducted for him by scientists

into the operation of the human mind. These will show him what may be relied on as the probable habitual mental reactions of given classes of human beings. If he knows these, he knows what particular class to appeal to when presenting any particular product through advertising, and from them, too, he learns what form his advertising appeal should take to be most effective. Knowing these facts, he has more than half the battle won in his attempt to produce good advertising copy.

Most writers on the subject of advertising copy tell us in varying degrees of exhortation that, to be effective, advertising must have "punch." If this word is to be taken literally, then the advice is extremely misleading and ineffective. A reader of advertising will rarely if ever be brought to the point of desiring to buy through being given a "punch," even though the "punch" be a mental one. Such advice is effective and to the point only when the word is given that other meaning which it possessed in the now past and nearly forgotten period when a "punch" represented a grateful and pleasing stimulant to the mental, if also to the physical, powers. Only in the sense of a *mental stimulant* is "punch" to be sanctioned in advertising.

The advertising man who has a knowledge of the wants, the desires, the prejudices, the likes and dislikes, the vanities, the disposition to self-indulgence, etc., of those to whom he proposes to sell through advertising, and who can adapt his copy to such a knowledge, is the one who will *sell*. And since present-day advertising methods are based largely on this sort of knowledge, we shall, as we proceed with our subject, draw largely on what has been taught us by practical psychology, without necessarily calling it by name.

In order that what we have just said may not be

regarded as merely an abstract discussion; in order that we may see how basically applicable to advertising are the teachings of psychology, let us consider one concrete and widely known example. There is probably no more favorably known advertisement than the familiar picture of a terrier with his head expectantly tilted toward the phonograph in which he hears "his master's voice."

Now, psychology teaches us that under certain conditions the use of imagery carries an appeal that mere logical argument could never achieve. Imagery may be resorted to by means of either pictures or words. In the case mentioned, the picture, accompanied by only the very briefest words of explanation, achieves its purpose by stimulating the imagination and, almost unconsciously, giving rise to desire. Word pictures can be made equally effective. But one must know when to use them, how to paint them, and particularly, whom to address them to. This may all be gathered from what psychology has taught us.

What follows, therefore, is built on the foundation of the teachings of psychology. Reference will seldom be made to it, as such; but it may positively be said that few rules could be given that would be of advantage to the student of advertising methods if it were not for what psychology, formal or informal, has taught.

But a mere abstract knowledge of the principles taught us by psychology will not suffice to make a writer of good advertising copy. He must be a salesman as well. And the salesman is one who has personality and who carries his personality into his sales talk.

Advertising is "sales talk" reduced to type. Scientific principles must underlie any kind of successful sales talk, but—and this is the important feature—the personality of the talker envelops the scientific features

with his magnetism and personal qualities, his persuasiveness, his knowledge of his subject, his very manners, even. His talk is not cold and formal, but sincere and warm and winning—with the psychological ingredients so well mixed as to be invisible in the solution.

Advertising copy, then, is not to be thought of as a mere formal announcement, not a mere listing of goods with prices attached, not even as a formal solicitation to buy, but as a *talk* from the prospective seller to the prospective customer. No matter how highly educated the seller may be, he does not talk to his customer in the formal language commonly called “rhetorical.” He brings into his conversation all the elements that will make it interesting. He avoids anything but “homely” language, suited to the occasion. He talks, he does not “converse.” So should advertising be—it must have the same warm elements of a conversation that draws and interests by being human. An attractive analysis of the proposition itself, accompanied by a common-sense appeal which is based on a thorough knowledge of the motives and instincts that actuate the average purchaser—that is the secret of good advertising.

In the course of what follows, we shall have occasion to stress a good many principles which determine the tone of the advertisement and the nature of its appeal. Some of these may seem to be abstract and even technical. Inasmuch as advertising is a science—or rather the practical application of principles derived from various sciences—it is unavoidable that abstract principles should be enunciated and referred to. But while studying the abstract principles involved it is most necessary that the student should not lose sight of the human element needed in advertising, which it is indispensable to know and to know thoroughly.

If it is borne in mind, therefore, that advertising is—or should be—literally a sales talk (see, for example, the argumentative “talk” in Fig. 2, or the “narrative” example in Fig. 10), and that all successful salesmen are successful because their methods are regulated by well-known and well-established principles, the unavoidable discussion of principles included in what follows will not repel the reader who believes in practicalities rather than in abstractions. With a thorough knowledge of principles, one may confidently construct the framework on which may later be hung all the attractive garments that belong to one’s verbal wardrobe.

It has been forcefully said that it is the business of the copy-writer to attract the attention of the reader away from the main body of reading-matter in a magazine or newspaper and to divert it to his own message. In any event, the copy-writer must consider himself as competing with the story-writer or the news-writer for the reader’s attention. To be able to do this successfully, he must have at his command a skill combining that of the trained writer, of the psychologist, of the salesman, and of the artist, even though he may not realize that he is employing these qualities. In the course of his work, either consciously or instinctively, he must be able to avail himself of qualities and of principles drawn from each of these fields. To call some of the involved qualities psychological, and others literary, etc., would be of no practical value. We can afford to ignore abstract terms in working out what follows. If we know how to make advertising *effective*, nothing else matters. We propose, therefore, to brush aside all unnecessary technicalities, and to get down at once to the root of the subject in a practical manner.

In what follows, we shall use the term “advertising”

to cover all branches of the subject, including copy for actual advertisements in newspapers, magazines, trade journals, etc., as well as for pamphlets, circulars, folders, dodgers, "stuffers," etc. Basic principles underlying all classes of advertising will first be discussed, to be followed later by various suggestions applicable to specific lines.

For our present purposes we shall consider advertising as falling within two great general classes: (1) "good will" or "publicity" advertising, sometimes also called "institutional" advertising; (2) "direct" advertising, *i. e.*, advertising which appeals directly to the purchaser with the object of eliciting orders from the purchaser to the advertiser directly and more or less immediately. These two classes will now be considered in the order mentioned.

CHAPTER II

“GOOD WILL,” “PUBLICITY,” OR “INSTITUTIONAL” ADVERTISING

Comparatively little need be said about the first classification mentioned at the end of the preceding chapter. By the terms “good will,” “publicity,” or “institutional” advertising is meant that class of advertising that has for its principal object the making of an impression on the public consciousness, the association of a name with a special product, so that when the product is thought of, the name suggests itself to the memory, or *vice versa*.

“Good will” or “publicity” advertising, as the names suggest, is the kind of advertising that achieves for a name or for a product a *notoriety* which is intended, of course, to grow into public “good will” as well. It attains “publicity” for whatever is advertised, not by urging immediate purchases, but by establishing such a familiar knowledge of the thing advertised that the public instinctively recalls the particular product advertised when it is in need of an article of the kind named in the “publicity” advertising.

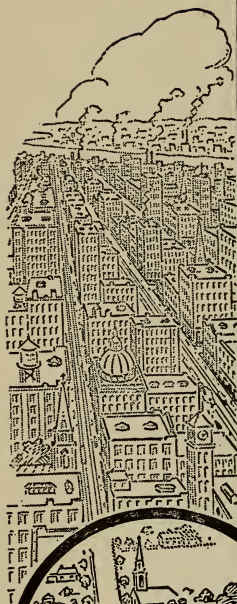
It is because so many institutions—that is, concerns so large that their market is national in scope—utilize this form of advertising that it is termed “institutional.” This has the same meaning, so far as designating the kind of advertising is concerned, as the other two names

have. Hence they are all three placed at the head of this chapter, as referring to the same thing.

Strictly speaking, this sort of advertising makes little if any appeal to the human emotions or instincts with a view to inducing immediate action by the reader, such as will result in his making an immediate single purchase, or in his signing and forwarding an order at once. It has not for its object the leading of the reader up to the point of making an immediate response. It seeks, rather, to create a reputation or to establish a name, either of the concern or of the product, or of both. Its effect is that of a constant hammering at the door of the public consciousness, which is intended to gain recognition of a habitual sort through its persistence, with the result that the memory of the reading public is unconsciously impressed with the name of the product or of the maker, and that this memory impression can be counted on to "suggest" action when the occasion for buying arises; to "suggest" through mental association the superiority of the advertised product over the other kinds which are not given such "publicity"; and to give the name the enviable position of 'household word' through frequent reiteration.

1. THE PART PLAYED BY ILLUSTRATIONS

There are, of course, various ways in which good will" advertising goes about accomplishing the objects mentioned. The commonest method, perhaps, is that of making an illustration the outstanding feature of the advertisement. When this is the case, the tendency is to rely on the "associational" influence of the illustration, and to make use of but very little reading matter along with it. The name of the product, pos-



Series 35, No. 11

Big and Little Exchanges

AS a telephone system grows, the cost per telephone for operation and maintenance increases.

When a system has few subscribers, conversations are few and operating costs are low. Subscribers are grouped around the central office and lines are shorter and less expensive to build, line troubles are fewer and maintenance easier.

As subscribers increase, each telephone user can talk to an ever widening circle of friends and business associates. Operating costs per telephone grow as more frequent talks are held. Subscribers' lines begin to run farther and ever farther from the exchange until a big percentage of them are miles in length, expensive to build and increasingly expensive to maintain.

The simple central office equipment must give place to more intricate and costly apparatus. Expensive underground cable must be laid, and aerial cable replace open wires.

All along the line expense grows as the scope of the service broadens.

ILLINOIS BELL TELEPHONE COMPANY

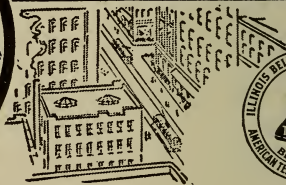


FIG. 1.—This is strictly “good will” advertising, in its appeal to the mass, and in the absence of any direct attempt to sell.

sibly the trademark, with the name and address of the manufacturer, may be all that is attached to the picture. Whatever is done in this particular, however, the picture is relied on as the main feature of the advertisement. Illustrations of this sort of advertising are to be met with on every hand. Among the best-known series of advertisements of this class of "good will" or "publicity" advertising may be mentioned those of Cream of Wheat, which consists of illustrations containing little else than an attractive picture which always embodies the same idea, accompanied only by the name of the product and a short legend for the picture itself. These serve in a most effective manner to keep the name of the product before the public. But they do not suggest an immediate purchase. Their object, rather, is to establish the product in the public consciousness as *the* product to be bought when any product of this nature is desired. And this is accomplished by giving "publicity" to the name of the product in a manner which attracts interested attention, and through this means fixes the name in the public consciousness.

For many years the advertisements of Royal Baking Powder appeared as regularly and almost as generally as newspapers themselves. There was little else in them but the name. But they served their purpose effectively—they kept the name of the product before the public by means which the public eye could not avoid. The result was that when the public asked itself, "What baking powder ought I to buy?" the answer unconsciously suggested itself from association and memory: "Why, Royal Baking Powder, of course." And so the object of the manufacturer was achieved by the method of giving prominent and constant publicity to a name.

There are, of course, many gradations in the scale

of publicity advertising. From the scientific use made of association, memory, habit, in the two prominent cases just mentioned, down to the commonplace announcement made by John Jones, the country dealer in "General Merchandise," the object is, not so much to attract

ROYAL



BAKING POWDER

Absolutely Pure
Made from Cream of Tartar

the customer through the suggestion of an immediate purchase of a specific article, as to educate him into a habit which is to become established through mental association and through memory, assisted by constant repetition of the advertisement.

Gasoline Prices Follow Crude

"What," asked a customer recently, "has caused the sharp advance in the price of gasoline?" And our answer was substantially as follows:

The advances in the selling price of gasoline which have occurred since January 1st, were due primarily to the increased cost of crude oil. The market on all grades of crude took an upward trend during the latter part of 1919, and has been climbing steadily since that time.

During 1919 gasoline prices remained stationary, the refiners absorbing the increased cost of crude as long as it was possible to do so. In January, 1920, gasoline prices generally were advanced to meet the increasing cost of raw material.

Another factor was the practical exhaustion of gasoline reserves brought about by the unprecedented demands for this fuel. During the first months of this year the consumption of gasoline greatly exceeded production.

But the primary reason was the constantly increasing price of crude oil.

Still other reasons for the mounting prices are the greatly increased cost of labor, of steel, and of other items used in manufacture; also the constantly advancing cost of marketing and distribution. Everything that goes into the refining of petroleum is very expensive today.

But the primary and controlling reason is found in the increasing cost of crude.

In keeping with its well-known policy, the Standard Oil Company (Indiana) has been able to maintain low prices for gasoline in the face of advancing prices for crude oil because of its large scale operation in refining, and its complete and economical system of distribution. And, also, because of its advanced facilities for obtaining a maximum quantity of gasoline from a given quantity of crude.

The Middle West depends largely upon gasoline power for producing food stuffs.

The Standard Oil Company (Indiana) is straining every fiber of its highly specialized organization to meet this demand.

STANDARD OIL COMPANY (Indiana)

910 So. Michigan Ave. Chicago, Ill.

FIG. 2.—Institutional advertising of the argumentative style, constituting propaganda advertising, with no sales appeal other than to reason. (See p. 79.)

Psychology is at the back of this practice and of the idea itself. "Publicity" of this sort establishes mental images and reactions, so that when the need for an article arises the product in question or the name of the manufacturer in question is suggested to the mind of the prospective purchaser with the accompanying feelings of "good will." This is the result of the operation of what is known as "the law of association," and the operation of the law is invoked by the advertiser through a stored-up mental impression created by his "publicity" advertising.

In this connection, memory is, of course, an important element. Whatever aids the memory of the reader aids the advertiser. Psychology has established the fact that visual images—pictures—have the highest memory value, in the sense that they serve to recall to the mind the subject they advertise three times more readily than do words. One recalls Cream of Wheat by associating the name of the product with the memory of the smiling colored chef of the pictures, with his bowl of food ready to serve.

Hence, as an example of the operation of this law, we have a series of mental processes, which—using the Cream of Wheat illustration as an example—may be described as follows:

1. A new supply of breakfast food is needed.
2. The question arises, what brand shall be ordered.
3. Through association of ideas and recall of mental impressions created by the pictures one has seen, the name "Cream of Wheat" suggests itself immediately as the natural answer to the question.
4. As a result of this operation of the law of association, one almost unconsciously decides to procure this brand.
5. Buying action follows, and this, in all probability, will become more or less habitual, because the constantly appearing advertisements serve to renew these mental

processes whenever new buying is necessary. This is the result aimed at by "publicity" advertising.

It must not be understood, however, that this class of advertising is confined to the methods just discussed. Results of the same nature are to be achieved by circulars, and other independent printed matter, by signs, sign boards, posters, and by a multiplicity of other devices. In all such advertising, however, it is the picture that should be suggestive—the smaller text may devote itself to argument or persuasion.

Propaganda Advertising.—A special form of institutional advertising that has been developed of late under the influence of the Excess Profits Tax law is what has been termed "propaganda advertising." Figure 2 on page 21 serves to illustrate this. The object of this sort of advertising propaganda is, not directly to effect the sale of goods, but primarily—and literally—to create good will. It is carried on with a view to disarming public criticism of the advertiser by presenting facts or figures showing that he is conducting his business fairly, with an absence of profiteering, and with progressiveness, enterprise, or some other desirable quality that entitles him to the support or confidence of the public.

Inasmuch as it must be assumed that the reading public is not directly or actively interested in the facts themselves to which the advertiser desires to give publicity, it is usually true that advertising of this sort is characterized by some device intended to attract the eye and to secure attention—a highly desirable and necessary element in any form of advertising. Notice how this element is injected into Fig. 2 by means of the isolated headline and the narrow-columned text with the white margin all on one side. The text of the adver-



FIG. 3.—Publicity advertising, relying solely on illustration and name of product. Note, however, how closely they are "tied" by the relevancy of the picture. (See pp. 17, 29.)

tisement itself is palpably designed to create a good impression on the mind and to win over the reader to an attitude of mind favorable to the advertiser.

In the end, of course, the real object of this sort of advertising is to promote the trade of the advertiser, not directly, but as a result of the good will which it seeks to create. And this is the ultimate object of most publicity advertising.

The Comic Advertisement.—The comic advertisement, pure and simple, is a form of publicity advertising that is, in general, to be condemned. Its results are extremely uncertain, and it often operates rather to create irritation and contempt than to awaken interest.

Nevertheless, two of the most successful series of advertisements ever developed in this country were comics—the series advertising the Gold Dust Twins and that exploiting Zu Zu cakes. The appeal to the comic sense was also a prominent element in the long series of street-car pictures and rhymed jingles which celebrated "Spotless Town" in the interest of a well-known cleanser. And most successful of all, perhaps, has been the comic "electric light movie" of the Old Dutch Cleanser.

Close analysis of these and other successful comics shows, however, several important facts:

1. That the comic element is usually relied upon, not to sell the goods, but only to establish quickly and permanently an association of a certain name with a certain class of goods—for example, Zu Zu with small cakes.

2. That where the comic element is associated with any selling motive, that motive is usually emphasized in some other way—for example, in the Gold Dust Twins pictures with the slogan, "Let the Gold Dust Twins do the work!" and in the case of the Old Dutch Cleanser with, "It chases the dirt!"

3. That a comic that is not relevant, or one that fails to assist in recalling the precise name of the product is of doubtful value—for example: How many of the thousands who saw day after day for years the street-car pictures of the flock of geese advertising Omega Oil ever knew or stopped to think what geese had to do with oil, or could remember this name when an oil was needed? Or again, of the thousands who could recall at least bits of the jingles about Spotless Town, how many could recall what made it spotless?

4. In no case, perhaps, has a comic been successful by connecting a ridiculous idea with a product. The most amusing picture of this class that comes readily to mind is that used several years ago by Pears' Soap, showing an unshaven and unwashed tramp writing a testimonial: "I used your soap three years ago, and have used no other since." As a comic picture this ranked very high indeed, but as an advertisement its value is questionable.

5. Few comics can be used as permanent advertisements. A familiar comic is like a familiar joke, amusing only to the joker. But a certain amount of permanency or stability is necessary to establish a fixed connection between "name" and "product," and this the comic does not possess.

In its proper place, picture advertising is, as we have just shown, a most effective medium of appeal to attention and to memory. But, as we have also shown, the illustration must be pertinent and relevant. Comic pictures can rarely be made so pertinent to the product advertised as to give rise to any direct train of thought between the subject of the picture and the product advertised.

One of the elementary principles in advertising that



FIG. 4.—A dangerous form of advertising. The connection between a "comic" situation and the commodity advertised is remote and the subjects are scarcely relevant. (See p. 26.)

psychology has taught us is that the arresting of attention and the development of interest from the attention must be logical, and must entail as little conscious exercise of mental exertion as possible. Comic illustrations can rarely serve to establish a direct connection of thought, and hence results from their use are distinctly precarious. A series of "comics" may sometimes serve to awaken an interest in the series *as comics*, but unless they are subtle as well as comic, their use is attended with the risk that the reader will confine his interest to the comic idea embodied in them, and will forget entirely the advertising which they are intended to embody. A business advertisement must be conceived of as a business talk, and hence anything that descends to the level of familiarity, buffoonery or cheap humor is as risky in its effect on the mind as is an action of the same character in business life.

Since "good will" advertising does not usually aim for immediate or single and specific results so much as it does for habitual and general results, it involves a course of advertising which runs for a considerable period and with persistent regularity. Its results are, of course, of a more or less permanent nature, since they are habitual in character. The psychological appeal here rests on a different plane from that involved in "direct" advertising, since in the former the appeal is to the mass, while in the latter it is, as we shall see later, directed to the individual or, at most, to a specific class of persons.

For this reason, it is desirable in publicity advertising to say as little as circumstances will permit. A brief sentence or two, seen day after day, will sink into the mental consciousness, to be evoked by memory when association demands it. The mind is not readily recep-

tive to a mass of words, or to a combination of different ideas presented at the same time. A single idea, expressed in few words, may be said, therefore, to be the chief requirement of this class of advertising. The picture advertisements of Cream of Wheat serve again to illustrate this principle. Illustrations, however, must be appropriate. The connection between the idea of the picture and the product must be direct, without entailing any remote reasoning, otherwise an illustration is merely so much wasted space. Judged by these standards, the strongest publicity advertisement is that which says least and which employs the picture method of conveying ideas and of doing its talking. There are, of course, many products which cannot well be advertised by means of illustrations. But in these cases, too, where publicity is aimed at, or "good will" is sought to be established, the principle of few sentences should still govern the advertisement.

If, then, these general principles are kept in mind, the more detailed principles discussed in the succeeding chapters in connection with "direct" advertising will be found to have their bearing on "publicity" advertising as well, although in a restricted sense, because of the very nature of the latter.

2. THE SLOGAN

An extremely useful and effective element in publicity advertising is the "slogan." This is a phrase, a saying, even a single word, that may be described as the "motto" of the advertiser, and that is always used, and advertised continually, in connection with a single, specific product. Examples of these are:

"As Strong as Gibraltar," adopted by the Prudential Insurance Company.

“Hasn’t Scratched Yet,” used with advertisements of Bon Ami.

“From Contented Cows,” advertising a brand of evaporated milk.

“Don’t Be a Washing Machine—Buy One!” serving to call attention to a washing machine.

“There’s a Reason,” used in connection with Postum Cereal.

“Sealed Tight, Kept Right,” seen in advertisements of Wrigley’s Chewing Gum.

“His Master’s Voice,” advertising Victrolas.

These will serve as examples of how a “slogan” which has been wisely chosen in the first place and which is persistently and widely advertised can be made to recall to the mind of the reader the product with which it is associated. Such “slogans” form a most valuable asset and serve to increase publicity in an extraordinary manner. They are, as a rule, serviceable with publicity advertising only, since they can rarely be used to add to the force of the direct sales appeal.

The only rule that can be laid down as affecting their choice and adoption is that they must be *pertinent*, *i. e.*, there must be a direct association between the idea of the product and the idea conveyed by the slogan. Happily chosen, the slogan survives and is effective in promoting publicity. Unless the law of pertinency is observed, however, the slogan is sure to prove ineffective, and is equally sure to die.

3. TRADEMARKS

Trademarks constitute an element in publicity or institutional advertising that possesses a distinct value. This lies in the way they contribute to the creation of vivid and permanent impressions in connection with the

product advertised. They come under the psychological law referred to above in this chapter, that pictures create an impression on the mind that is more lasting as well as more easily recalled than is that created by words. Hence trademarks aid in recalling to the mind of the reader the goods they represent, the product with which they are identified in his mind. Thus they add to the publicity value of an advertisement, although it cannot, perhaps, be said that they contribute much to the appeal itself of direct advertising. Their value, of course, increases with time and with constant use. They are primarily useful in publicity or "good will" advertising, and their value in direct advertising is usually associational.

Long-continued and judicious use serves sometimes to give to trademarks an immense trade value. However, since this book is limited to the subject of written advertising copy, it would, for obvious reasons, be useless to go into the question of what features should be included in the make-up of a trademark.

The principal difference between what we have called the "associational" value of pictures on the one hand, and of slogans and trademarks on the other, lies in the fact that the latter two must first become established and recognized through long use and publicity. Neither a trademark nor a slogan, on its early appearance, is calculated to make as strong an impression on the memory as does an effective and pertinent picture. After a frequent and continued use, however, both slogan and trademark may attain to the same value and effectiveness as those possessed by pictures; and either one of them will then serve for achieving the same end, namely, that of recalling to the mind the product with which they have become associated.

With the reservation mentioned then, pictures, slogans, and trademarks all come under the general law that a simple object—one whose characteristic features impress themselves on the mind at a single glance—makes a deeper, more permanent, and more easily recalled impression than a more complicated object or a lengthy written description.

The difference actually existing between “institutional” advertising and “direct” advertising (which is discussed in the succeeding chapters) consists in many cases more in intention than in fact. Stated conversely, indeed, it may be said that the majority of advertising is more or less institutional in effect, even if not in intention. This is due to the fact that however ephemeral a given advertisement may be in respect to its *apparent* effect, it serves nevertheless to advertise the house or firm—the “institution”—in addition to the goods that it offers. This latter element is unconscious in its operation, but in a greater or less degree its effect persists.

Thus the advertisements of large department stores serve to remind the public of the fact that the store has other goods for sale as well as those described in the advertisement. So also almost any advertisement offering specific articles carries with it the implication that the advertiser deals in goods of the same general class as those specifically mentioned. This implication, consciously or unconsciously accepted by readers of the advertisement, is the “good will” or “institutional” element in almost all advertising.

In the charts on pp. 70-71, the uses of which are discussed on pp. 68-79, the terms “publicity” and “good will” advertising are used as embracing the entire category of advertising discussed in this chapter. On pp. 42,

43, certain buying motives are referred to as the motives to which the principal appeal is to be addressed in a given case. Publicity advertising may, of course, be made to appeal to any specific buying motives, always bearing in mind, however, that this class of advertising is primarily educational in character, and is intended to secure permanent rather than immediate results. A reference to the lists given on pp. 42, 43 will help to make this clearer at this stage.

CHAPTER III

DIRECT ADVERTISING

As the term implies, "direct" advertising is the form of advertising which embodies an appeal made directly to a more or less specific class of customers, or buyers, rather than to the mass. It has as its object that of effecting "direct" sales, in contradistinction to "publicity" or "institutional" advertising, already discussed. It is the vehicle through which a specific article or a class of products is offered with the object of creating an immediate and impelling desire in the mind of the reader, and of inducing the direct and immediate action of buying.

For the present, we have disposed of the subject of "publicity" or "good will" or "institutional" advertising. Hence in what follows we shall use the term "advertising" in a general sense, in discussing the principles underlying "direct" advertising. Our first concern is now with the questions, What is the method by which to determine how best to appeal to the prospective market in order to sell a given product? and What is the method by which to determine the proper tone to give to the advertising through which such an appeal is made?

This is no haphazard affair. As was said in Chapter I, the successful writer of advertising copy must be able to apply certain recognized principles, which involve

a wide and accurate knowledge of human nature, and are governed by a variety of conditions. We shall consider all these in their turn. The matter is much simpler than it sounds, and our present subject need not be approached with misgiving.

It may surprise the reader—it may even sound heretical—to say that the actual *writing* of advertising copy is, after all, the last, and perhaps, even, one of the lesser parts of the whole subject. Before the stage is reached where one sits down to put into words the appeal that is to make customers out of readers, there is a stage of mental preparation—of actual self-education—to be gone through in connection with each advertising campaign that is of the first importance in determining the definite nature of the copy to be written.

Those who know tell us that the visible portion of an iceberg is but one-third of the whole; that the part exposed is supported by twice its bulk below the water's surface. The simile of the iceberg may be applied illuminatingly to the subject of advertising. The finished copy, the visible advertising itself, is supported by two other elements that are not apparent to the buying public. Without them, however, advertising would not be the methodical, well-designed thing that it is. These invisible elements are (1) the analysis of the product, and (2) the analysis of the market.

Advertising, then, in its finished form involves three elements: (1) a thorough knowledge by the copy-writer of the outstanding features as well as the various uses of the article to be advertised; (2) a thorough and sympathetic analysis of the buying motives of those to whom the advertising appeal is to be addressed; (3) the translation of the conclusions reached from both analyses into the appeal itself, that is, the formulation

of the advertising copy—the written material, which is all that the public sees. A thorough grasp of the principles involved in these three points will result in a mastery of all there is to be learned about the theory of advertising. “On these three hang all the Law and the Prophets.” We shall now consider each one in its order.

1. ANALYZING THE ARTICLE TO BE ADVERTISED

Successful advertising consists in making the right appeal to the minds and to the emotions and the instincts of the right people. But *before one can appeal successfully to others, one must first have felt the force of the appeal one's self*. This means that the thing to be advertised, whether it be a single article or an entire line, must be understood to the last small detail before it can successfully be offered to others through advertising. It means still more. It means that the writer must first be saturated with a knowledge of the features which serve to commend the article; must himself be impressed with its merits; must so have visualized its possibilities and its virtues, and the various uses to which it may be put, under various conditions, as to permit of conveying to his written copy—and through it to the mind of the reader—the contagion of personal conviction already existing in the mind of the writer.

A line of brushes, for example, does not, on first thoughts, suggest itself as anything over which to grow enthusiastic. A brush is one of a good many articles that are required for household uses. But is that all? Not to the writer with imagination, backed with knowledge about his brushes. He visualizes the woman whose hair is her glory, as needing a special kind of brush for the scalp, another and totally different kind for smoothing out the long, glistening strands so that they show

themselves glossy with hair-health. He has in mind the soft brush which the mother demands for the baby's tender head. He draws a word-picture of the housewife who spends time and effort in the continuous fight against household dirt, and shows how his specially made brush is specially fitted for the work of cleansing sink and floor and woodwork, and thus is an instrument designed to lighten her burdens. If he *knows his subject* and *knows his market*, as well, he will be able to write vivid word-pictures that will elevate the prosaic brush into a subject demanding the interested attention of many different classes of persons. He will, in other words, pass on the contagion of his personal conviction to others through his copy.

By this it is not meant to imply that the advertising writer must be emotional in his convictions or in his language. But before he can write effectively, before his words can help to shape the convictions of others, he must have convictions of his own, and these must come from the most thorough familiarity with the article to be advertised, and more particularly with the various ways in which its several uses can be made to appeal to the different users. With this as a background, the first step will have been taken toward determining intelligently the *kind* of advertising that should be written; the *tone* to be used in the writing; and, above all, *what to say* about the product *to the particular class* one is appealing to.

In this branch of the examination there are two important principles to be borne in mind. These are:

(1) Advertising based on meager and incomplete knowledge of the product to be offered will never be completely successful, and is not likely to be even partially successful, except by accident.

(2) Untruths and half-truths are costly. The only really effective advertising is the truth. From this it follows that to be able to tell the truth effectively one must know one's subject "inside and out," and must be enthusiastically sure of one's facts.

The first step in advertising, then, is to acquire a complete and thorough familiarity with the product to be offered, with the ensuing visualization of the strong points that will commend it to prospective buyers, and of the various uses to which different sorts of persons can put it.

2. ANALYZING THE MARKET

After one has familiarized himself with the product to be advertised, one is in a position to think next of the class to which the advertising appeal is to be directed. In other words, one has next to decide what sorts of people are likely to be the ones to buy the product in question. Obviously, there are a great many products that can be offered to different classes of users or consumers, but on different grounds or on different sales arguments. Cigars, for instance, are offered to men for their consumption; they are offered to women as gifts for men—but the sales arguments in the two cases are different. The wise advertiser recognizes that he cannot attract the whole community through one class of advertisement. He therefore addresses himself to one specific class at a time, and so shapes his appeal as to make it most effective to that one class.

It will be clear, also, that an article that contributes solely to the comfort or the luxury of consumers will appeal in the main to a class of people different from that to which such articles as horseshoes

or picks and shovels would be offered. It will be equally clear that the patrons of the beauty shop and of its cosmetics consist of a group whose instincts and tastes differ from those whose minds are intent on the purchase of horseshoes. And the appeal which serves to sell the one would hardly be effective in creating a demand for the other. Thus the necessary "point of contact" on which to base the appeal is established by getting in touch with the mental attitude of the persons whose patronage you are seeking, and by talking to them through your copy in a manner calculated to make them buy.

The illustrations just given are, of course, obvious ones. As a matter of fact, there are endless ramifications and refinements of the principle involved in the contrast just mentioned. Each problem has its own peculiar conditions, of course, but each requires careful and intelligent analysis of the instincts and emotions of those who constitute the prospective market before one is in a position to think of writing appropriate copy. On the knowledge resulting from such an analysis depend the tone and the nature of the copy itself.

The discussion, as far as it has gone, has therefore developed the following principles:

- (1) The class, or the several classes, of people who may be considered potential buyers must be definitely analyzed, and the typical characteristics and mental processes of each class must be ascertained.

- (2) These characteristics, mental reactions and tastes must be considered as sympathetically and as minutely as the product itself.

- (3) The "point of contact" for each class must be definitely deduced from the study. This is equivalent to saying that, knowing the features and details of the

product itself, and knowing the characteristics of each class to which it is to be offered, the advertising writer is in a position to formulate his several appeals so as to reach the sensibilities, excite the desire, or stimulate the demand of the different classes indicated by his examination, and that the nature and form of the appeal depend on the conclusions reached from such an analysis. To state it plainly, one has to visualize one's self as if in conversation with the individual customer, and so to frame the copy as to fit the visualization.

The second step, then, in advertising, is to acquire a comprehensive and sympathetic familiarity with the several elements of the market to which the appeal is to be addressed. It must be realized that the selling ability of the writer of copy is dependent on his ability to bring out that feature of the product that will most strongly appeal to the group to which his advertising is directed. And this is the same as saying that he who can awaken the interest and desire of his public, and can bring the public to the point of *deciding to buy*, is the one who has what is termed selling ability. It is a question, then, of studying one's prospective customers, and of giving them the *right sort of appeal*.

Since the object of all advertising is to put in motion or to stimulate certain instincts in the mind of the reader (self-interest, desire, decision), and as these are, after all, ordinary human emotions, and since advertising is always an appeal to a group, it is well to bear in mind that *a majority of persons in a given group* may always be counted on to display the same general emotions, to possess the same sort of instincts, and to be open to the influence of substantially the same sort of appeal. Human instincts are fundamentally general, in the sense that they are shared by many persons alike. Advertis-

ing skill lies in appealing to the ruling emotion that is common to the group to which the advertising is intended to appeal.

Below have been grouped under six arbitrarily chosen terms most of the human instincts, motives, and emotions which play any part in the decision to buy. Any one or more of these that are appropriate to a typical member of a given class of persons may be regarded as being shared in common by that entire group of persons under ordinary conditions. The several elements which make up a community, when considered in the light of possible purchasers, that is to say, as a market for a commodity, can be counted on as being susceptible as a class to one or more of the instincts and motives named in this list. They embrace practically all those human instincts which lead to buying action, and, as such, they represent all the instincts which the copy-writer must review and take into account when endeavoring to analyze his prospective market. The arbitrarily chosen terms, numbered from 1 to 6 in the list, are used throughout this volume as comprehensive terms referring to the emotions enumerated under them.

The classification here made is based, not upon psychological system, but solely upon practical convenience. It will, however, serve better than would a rigidly scientific classification to guide one in the work of analyzing the market with respect to the product to be offered, and of determining what must be the dominant tone of the copy in order that it shall appeal successfully to any given set of these instincts. That is to say, under one or another of the six arbitrary groupings will be found all of the related human instincts to which ordinary advertising is likely at any time to find it necessary to address itself. The list follows.

1. *Desire for Gain*

This includes the emotions of:

Money-saving instinct

Money-getting instinct

Speculation in its various degrees

Acquisitiveness

Ambition (of a certain nature)

Desire for knowledge (as an end in itself, or as a means)

Self-interest

2. *Caution*

This includes the emotions of:

Desire to provide for the future

Desire to protect those dependent on one (whether family or employees) against poverty, disease, pain, or mental distress

Desire for health

Forethought or foresight

Fear

Self-interest

3. *Utility*

Which includes the instincts of:

Constructiveness

Convenience

Necessity

Desire for time-saving, labor-saving, and health-promoting devices, and the enjoyment resulting from any of these

4. *Self-Gratification*

Which includes the instincts and emotions of:

Self-indulgence

Appetites and sense-pleasures

Love of luxury or ease or comfort

Vanity

Pleasure
 Display
 Ornamentation
 Desire for personal adornment
 Striving to imitate others
 Sports and diversions
 Love of the arts
 Pride of possession

5. *Competition*

Which is inclusive of:

Ambition (of a certain nature)
 Pride
 Emulation
 Coquetry
 Desire for skill in sports, trade, mechanics, etc.
 Desire for knowledge, progress, or improvement.

6. *Moral and Esthetic Instincts*

These are regarded as including:

Love of beauty or convenience in the home.
 Desire for welfare and safety of others
 Hospitality and Sociability
 Cleanliness
 Religion

Since the foregoing list is intended, not as a scientific classification, but as a ready source of practical suggestions, the buying motives are expressed by whatever terms seemed best suited to recall them readily—sometimes by naming the emotions or instinct appealed to, sometimes by indicating the object or form of appeal.

For similar practical reasons, motives which express themselves in human nature in more than one form are listed under more than one heading, since they seem to apply in each group.

The list should be made use of in connection with

the various kinds of advertising copy listed on p. 79 and also with the charts on pp. 70 and 71. This list of emotions, as well as the charts just referred to, will be discussed later. The use to which the list can be put in connection with the preparation of copy will appear in connection with its application to the charts, and in connection with the discussion of the various kinds of copy in Chapter V. It is sufficient to say at this point that reference is frequently made in the following pages to the emotions and instincts listed above, but that this is done by making use of the general terms numbered above from 1 to 6. For example, "Desire for Gain," when referred to as such hereafter, will be understood as including any or all of the emotions or instincts listed under that term, and so with the others.

We shall show later how the appeal of the advertising copy may well be addressed to more than one of these emotions at the same time and in the same advertisement. And we shall also show—and this is the most important use of the foregoing list—what bearing an appeal to any of the emotions in the list has on the tone of the advertising copy itself.

The list has been given at this point, rather than later on in connection with the charts just referred to, in order to show how much is involved in the task of determining with any degree of accuracy what is the true "point of contact" with the group or class to which the appeal is to be made. It involves reaching a correct answer to the question: What are the particular emotions or instincts which the copy-writer may assume to be common to the class of persons who constitute the prospective market for the product to be advertised? The ability to obtain the correct answer to this question depends on a proper use of the analysis listed above, as

Acids Eat Into PROFITS

Your depreciation charges are as continuous as time and as sure as "death and taxes," if you handle corrosives with ordinary apparatus.

This holds true whether it be an extremely violent, concentrated acid, or drain water that is only slightly impregnated.

Duriron will put an end to your equipment losses, replacement costs, and impaired output.

At the same time, with Duriron, you will have safer and cleaner plant conditions.

* * * * *

For every process where acids and alkalis are used, there is Duriron apparatus that will make your investment permanent and profitable.

The Duriron Company, Dayton Ohio

NEW YORK: 90 West St.

CHICAGO: 110 So. Dearborn St.

SAN FRANCISCO: Monadnock Bldg.

FIG. 5.—Copy showing a combined appeal to "Desire for Gain" and to "Caution." (See p. 42.)

“The Employer Who Upbuilds the Race”

“The rich and powerful employer, with the adjuncts of education and great business training, holds in his influence something more than the means of a subsistence for those he employs; he holds their moral well-being in his keeping, insofar as it is in his power to hold their morals. He is something more than a producer; he is an instrument of God for the upbuilding of the race.”

Such is the modern employer, according to the Hon. Carroll D. Wright, formerly Secretary of Labor, and the father of the first Employers' Liability Law of 1887.

Can the Employer prove before the bar of the world that he is a worthy instrument for the upbuilding of the race?

The Employer's answer is to point to sunswapt factories filled with contented workmen; to betterment schemes, in the way of profit-sharing, benefit associations, housing and recreation; and to a new conception of his duty toward his injured employees, as embodied in recent Workmen's Compensation Laws.

Today the injured workman is assured of liberal compensation and efficient medical service in case of injury; his family receives a generous payment if death occurs. The State fixes the amount, and the Employer is bound to pay—it is one of his contributions to Industrial Justice.

Since 1887, when the principle of the Employer's liability was first definitely laid down, the American Mutual Liability Insurance Company has stood with

the Employer, insuring him at actual cost against the risk of accident and at the same time rendering the fullest justice to the Employee.

The history of the American Mutual has been the history of the growth of industrial justice in America.

Today it is the oldest, largest, and strongest Mutual Liability Insurance Company in America. Its pre-eminence is built on this splendid record:—

In 33 years it has returned to its Policyholders never less than 30% of premiums paid.

It has developed a nation-wide Engineering Service which has succeeded notably in preventing accidents, in increasing plant efficiency, and in satisfying and protecting both employers and employees.

It has extended its service to automobile insurance, and has given the automobile owner thorough protection—and an annual saving of at least 30% of his premium.

Write us today of your insurance problem, whether Workmen's Compensation, Employers' Liability or Automobile. We are serving many of the greatest corporations in America and a host of automobile owners. We can serve you.

FIG. 6.—Copy showing a combined appeal to “Moral and Esthetic Instincts,” to “Caution,” and to the “Desire for Gain.” (See pp. 42, 43.) Underlying the whole is the element of “institutional” advertising. (See p. 24.)

well as on other factors which will be discussed immediately. The answer itself must form the basis for decision as to what shall be the prevailing tone of the advertising copy, while the charts on pp. 70-71 must determine the "style" and method of presentation. It need not be added that the success or failure of the entire advertising plan will depend on the choice of the correct tone of the appeal. To this end the copy-writer is urged to familiarize himself with the lists given above. These, taken in connection with the charts to be referred to later, will be found to give a *general* answer to all these questions with surprising accuracy and to be an aid of the greatest possible value.

Even when one is able to estimate the instincts to which one ought normally to appeal, a thorough understanding of one's prospective market is of far greater importance than is usually recognized by advertisers. Too many copy-writers are "short on their facts," and write according to instinct or impulse. For instance in "flush" times, or in a community whose individual members happen to be earning liberal wages or salaries, it is a comparatively easy matter to effect sales through advertising. The reason is that the prospects have already acquired the spending habit, and, with money in their pockets, they are more or less ready to give to any advertiser a share of their free-spending patronage.

But if money is not plentiful, if the market appealed to is not "flush," if, on the contrary, economy and hesitation have taken the place of liberal spending of money, the case for the advertiser is very different. He must know the conditions obtaining before he addresses his market—and he must adapt his appeal to the prevailing conditions. Shortly after the armistice in 1919, and for some little time thereafter, silk shirts at \$18 apiece were



If I had only put on- WEED TIRE CHAINS

In the interest of humanity—in the interest of safe and sanemotoring Put on your Weed Tire Chains "at the first drop of rain," and insist that others do the same.



Regrets avail nothing when the harm is done. *Many an accident might have been avoided* and many a life saved if drivers of automobiles had only exercised ordinary, everyday precaution and had listened to the warnings which for years have been sounded through the magazines and daily newspapers, viz.—"Always put on Weed Tire Chains when the roads and pavements are wet and slippery."

It's all very well to say, "I'm sorry—I didn't mean to do it."

Regrets don't mend broken limbs or bring back the lives that have been taken. The innocent victims have suffered through no fault of their own while the careless motorist escapes with a reprimand, the payment of Doctor's bills and the expense of having his car repaired. Is there no way to make such fellows realize their responsibility and have *more regard for the rights of others?*

Skidding accidents would never occur if every motorist exercised care in driving and put on Weed Tire Chains whenever roads and pavements were wet and slippery or covered with mud and slime.

AMERICAN CHAIN CO., INC.
BRIDGEPORT, CONNECTICUT

In Canada: Dominion Chain Company, Limited,
Niagara Falls, Ontario

Largest Chain Manufacturers in the World

The Complete Chain Line—All Types, All Sizes, All Finishes—From Plumbers' Safety Chain to Ships' Anchor Chain

General Sales Office: Gr. Cent. Ter., N. Y. C.

DISTRICT SALES OFFICES: Boston, Chicago, Philadelphia, Pittsburgh, Port., Ore., S. Francisco



FIG. 7.—Copy appealing to "Caution." (See p. 42.)

freely and easily salable to persons who, five years before, hesitated and "shopped" over a shirt at \$1.50 or \$2.00. These opposing conditions could never have been met by the same kind of advertising, although the identical persons were appealed to in each case. What is called "sales resistance" increases as money becomes scarce, and the science of advertising lies in being able to overcome it. Advertising is not achieving all it should achieve if it does not accomplish sales which amount to approximately the whole purchasing power of the market one has in view. In order to lay the foundation for such a result the copy-writer must *know the existing conditions* at the time of the proposed advertising campaign, and then he is in a position to decide what motives to appeal to *under those conditions*.

But even after he has gained a basic familiarity with the product itself, as well as with the existing market conditions and with the psychological characteristics of the group constituting his prospective market, the copy-writer may yet fail to make his copy effective. If he lacks the "divine fire" of the instinctively capable writer, to which due training in the use of good English has been added; if his style is heavy; if he lacks a sense of clearness and proportion; if his copy is argumentative where it should be persuasive, analytical where it should be suggestive; if, in other words, he is not "human" in his tone, he still may fail to strike the correct note, he still may fail to touch the real "point of contact." Even though the charts referred to above may be made to serve as sign-posts to indicate the right road to be traversed, it is, nevertheless, "up to" the copy-writer, from that point on, to keep out of the ruts and out of the ditch. With all the basic principles established for his guidance—that is, a proper description of the

Fifteen dollars for your
smart new shoes — *and*
ruined in one little shower

"If I have to go out with my feet looking a sight, I won't go at all," you said. And out you started without your rubbers, though you had paid a fancy price for your new shoes. And in a short time you asked yourself why they went to pieces so completely!

The very first rain gives the toes a dull stained appearance and starts deterioration. Repeated wettings actually destroy the life of the leather. The soles become softer and wear through quickly. The uppers stretch until every line of their chic slimness disappears.

You can protect your shoes and still have your feet look smart

Nowadays, wearing rubbers need not annoy you. For you can get a slender, trim U. S. rubber that will fit, and fit well, any type of shoe from the flat-heeled walking boot which considers a foothold sandal sufficient protection, to the dainty slipper which insists on a rubber with a heel as high and a toe as pointed as its own.

It has taken years to develop this rubber with the snugly fitting heel, trim toe, instep that does not bulge or wrinkle. These better-fitting rubbers are made possible by the long experience—by the craftsmanship of the United States Rubber Company. There is no detail of fit, comfort or smartness so small that it is overlooked.

Go to your favorite shop and select your rubbers with the same attention to fit that you give when you buy gloves. Notice how much lighter, how much more elastic a U. S. rubber is—and yet you will find that it withstands the hardest wear.

United States Rubber Company

FIG. 8.—Copy appealing to "Competition" (see p. 25) through a subtle appeal to "Caution." Note the shrewd appeal suggested by the appropriate headline. (See p. 116.)

product based on a knowledge of his market, a knowledge of the appropriate instincts to appeal to, and a correct determination of the dominant tone of the appeal itself—he may yet fail so to word his appeal as to convey the desired impression to the reader. Appropriate language is necessary to the expression of the most effective ideas. Without it, the most perfectly evolved conclusions become sterile and unproductive in advertising. This leads us, then, next, to a discussion of the development of the copy itself. We shall first consider in a general way the different elements entering into the language of the copy.

3. "STYLE" IN THE COPY

Advertising is distinctly utilitarian, in the sense that it is undertaken for a return in dollars and cents. The work of the copy-writer is measured by the returns that result from it. Hence it is not to be wondered at that he frequently assumes that if he can attract buyers, it matters not whether he pays much attention to grammar or to rhetoric. The "if" in this case raises the whole question. Any advertising may attract *some* buyers. But if the advertising does not attract *most* of the possible buyers in the field or class appealed to, it is not accomplishing all that it can accomplish.

This is perhaps the appropriate place in the discussion to insist that the great majority of advertisement readers are *not* attracted by slang, by cheap familiarity, by poor English, but, on the other hand, are attracted by well-written material, couched in good English, *such as they can easily understand*, and which commits no offense against the canons of literary taste. Slipshod or slangy English, vulgarity of tone, and the sort of familiarity

that slaps a stranger on the back or chucks a woman under the chin cannot but be offensive to many buyers—and this class is larger than some advertisers seem to suppose. Some readers may, indeed, have their attention attracted in the first instance by the slangy or even by the vulgarly familiar tone, but in very few such cases is attention sustained to the point of awakening real interest.

Whatever may be the number who are genuinely influenced by advertising in which familiarity of tone predominates, it is certainly true that many people are offended by this sort of tone, and for this reason, if for no other, it would seem to be a wise policy not to indulge in it.

After all, even where this class of advertising may have proved successful in a given case, it is probable that success was really due, not to the slang or familiarity, but to the element of genuine human appeal that it may have contained. And it will probably be admitted without much argument that this sort of appeal can be successfully made without approaching vulgarity of tone or undue familiarity—with the consequent certainty of avoiding offense to any portion of the group of possible buyers. The subject of "human appeal" referred to here is treated more fully on pp. 95, etc., under the caption, "Human Interest."

It must also be borne in mind that the writer of advertising is appealing to the reader—that he is seeking something of the reader. If, therefore, he does not write in a way that interests and attracts, he will not have his advertising read. The act of reading must be made as easy as possible for the reader, and he must not be asked to adjust his mind to that of the copy-writer. On the contrary, the copy-writer is under the obligation to

Leonard Wood drove the yellow fever out of Cuba. Saint Patrick drove the snakes out of Ireland. But the BARBER, praise be to him, HE rid civilization of its greatest menace—he drove away WHISKERS. . . . If it wasn't for the barber, the United States Senate would look like a flock of bolshevists, and the map of the U. S. A. would look like a fur rug.

Listen to what your barber says: "How about a BONCILLA this morning, sir?"

"A WHAT?" you blubber through the lather.

"A BONCILLA!" He smiles, the while gayly brandishing the cold steel aloft. "Never heard of BONCILLA? Beg pardon, sir—where are you from? BONCILLA, sir, is the greatest international TOPIC. You hear it everywhere—BONCILLA! BONCILLA! It's the one big hit. What does it do to you?"

"Listen. It goes down into the very sub-basement of your pores, where soap and massages and lotions NEVER GET. And it comes back up with **THE CLINKERS**. It pulls the old face back to BOYHOOD, makes it throb with YOUTH, gives you that KID color—opens up thousands of little obsolete blood vessels that haven't done a day's work in YEARS. BONCILLA, sir, turns back your Ingersoll ten years—kills wrinkles, and all the little specks in your face that make you ASHAMED. It's a HE MAN'S way of not getting old. And it's GOT A KICK. Use it once and you're a BONCILLA fan for life. Seriously, sir, you ought to try one now. There's never going to be a re-issue on faces.

"Boy, bring some nice fresh towels, and see if the water's good and hot. There you are. Breathe deep, sir. Give up to it. Fine! You are now about to take a JOY RIDE back to your BOYHOOD—via BONCILLA."

BARBERS EVERYWHERE ARE GIVING THE REAL BONCILLA TREATMENT—and just to prove that they are on the square with you THEY INSIST ON SHOWING YOU THE GENUINE, ORIGINAL BONCILLA JAR—the one with the HUMMING BIRD ON IT.

BONCILLA LABORATORIES of The Crown Chemical Co.
INDIANAPOLIS, U. S. A.

FIG. 9.—Copy illustrating a breezy familiarity considered by some copy-writers to be skillful and capable advertising. It is doubtful, however, whether this style is as effective in general results as is copy that avoids the slangy or familiar tone.

adjust what he has to say to the collective mentality—or attitude of mind—of the class he is appealing to. Thus, as has been forcibly said, the writer of advertising English is even more concerned with *impression* than with *expression*.

The point of all this is that grammatical correctness, easily understood language, and a logical sequence of ideas are the fundamentals in effective advertising. It may be accepted as a working principle that a maximum response to advertising cannot be expected without the constant observance of what is expressed in the foregoing sentence.

Yet all advertising copy, whatever its object, and whatever may be the market addressed, must possess "style," and every good writer of copy strives to inject style into his production.

For our present purposes, it may be said that style in writing depends, not only upon the use of good English, but also and more specifically upon the ability to impress the written copy with special qualities of form or with special personal characteristics. The importance of style from this point of view is nowhere any greater than in the writing of advertising copy. To be able to write as occasion may require, in a persuasive, an analytical, or a suggestive manner is, as we shall see later, essential to the production of advertising copy appropriate to a given case. But to be able—in addition to this—to impress each kind of copy with personality as well, is an ability that is at a high premium. The personality of the salesman expresses itself in his sales talk; the personality of the copy-writer must do the same thing.

A style embodying these qualities may be the result of training, and, as in the case of the trained salesman,

Ricoro—The Lucky Smoke!

"Horse shoes?—They're the luckiest things in the world!" declared the motorist, as he snipped the end off a Ricoro. "I have reason to **know!**

"I was coming down the state road, miles from any house, when 'Bang!' went my right rear tire. I climbed out and found a **horse-shoe**, with its nails driven clean through the tire!

"Well, I didn't think there was much luck in horse-shoes then—and still less when I remembered I had used the last spare on the car. There was nothing to do but to sit and smoke till somebody came along and gave me a lift to a 'phone. And **then**—I found I didn't have a cigar! Horse-shoes?—Luck?—**Bosh!**

"After a while a farmer came along in a buggy, and I explained my plight. 'Hop in,' he said, and then—'Say—you didn't happen to find a hoss-shoe around here, did you? Gin'ral Pershing here, dropped a shoe on the way to town, and . . .'

"**So you're** the man whom I can thank for this, are you?" I interrupted. Then the humor of it struck me, and I said—'Well, the least you can do is to give me a cigar!'

"'Tickled to death!' he laughed. 'Guess I owe you one!'

"I lighted up the cigar he gave me and—well, it was a **wonder!**

"'Gee,' I exclaimed. 'When you can afford cigars like this, why don't you lock General Pershing in the stable and buy a Rolls Royce?'

"'Cause I might run over a hoss-shoe!' he chuckled—'And anyway these Ricoros are only 11c at United.'

"'Eleven cents!' I shouted. 'Giddap, General Pershing—next stop is United.'"

FIG. 10.—A good illustration of the "Conversational" and "Narrative" form of advertisement, without the familiarity that is condemned in Fig. 9. This advertisement is also, however, an illustration of the weak and inappropriate headline. (See p. 116.)

will then usually be reliably effective. In any attempt to inject one's personality into advertising copy there is, however, need for the exercise of extreme caution and a due regard to the effect on the mind of others. It is far better to be guided by established rules of writing than to have an attempt at originality result in copy, original perhaps, but wholly unadapted to the class to which it is addressed. Uncontrolled originality may result in a style peculiar to the writer, but its effect may be to offend, rather than to interest or to please the minds of the readers. Flippancy, pertness, or coarse humor, to which untrained attempts at individuality in style usually drift, are more likely to give offense to readers, and to please the author only.

It is obvious that the style of writing to be adopted in one case must necessarily differ from that which is appropriate to another and wholly different case. Copywriters distinguish many different styles of writing, such as: the "descriptive" style, sometimes also called the "analytical" style (see Figs. 16, 24, 27); the "persuasive" (see Figs. 12, 22); the "impelling" (see Figs. 12, 13, 22, 36); the "argumentative" (see Figs. 2, 6, 11, 16, 21, 26, 28) etc.; the "suggestive" (see Figs. 23, 25); the "publicity" style (see Figs. 1, 2, 3, 16, 18), etc., as well as minor styles, such as the "interrogative" (see Fig. 23); the "narrative" (see Fig. 1); the "conversational" (see Figs. 8, 9, 12, 13, 24, 34), and others. Technically speaking, none of these constitute "style" itself, but are separate and distinct forms in which technical "style" may be manifested. It matters little, however, by what names we call these various forms of writing. The question we are really concerned with is what tone to adopt when writing copy in a given case.

But before making any closer analysis, certain gen-

eral principles inherent in all advertising should be enumerated. They require brief comment only, since they are elements in all good writing, of whatever class.

1. *Conciseness*.—Remember that verbosity tends generally to cause tedium, and tedium destroys interest. The capable copy-writer condenses his material and cuts out every word that is not vital. Advertising words cost money. *The thing that you have tried to say can always be said in fewer words than seem necessary at first.* While it is true that white space is also costly, a crowded space repels readers, and hence is more than wasted. On the other hand, conciseness does not mean such a boiling down that the words carry ambiguity. The Turkish bath proprietor who advertised:

“Ladies’ Department separate, except on
Sundays and Holidays”

tried to say more than the words he used were capable of conveying. Conciseness, therefore, must be waived when clearness is endangered.

2. *Clearness*.—“A word,” says an old writer, “is short and quick, but works a long result; therefore look well to words.” This exhortation ought constantly to be before the mind’s eye of the copy-writer. What is clear to you may be almost incomprehensible to others. To write words is the easiest thing in the world. To write words so clearly that no one can fail to understand the meaning intended by the writer is an art only to be acquired through much practice. “Therefore, look well to words!” Choose them with scrupulous care for the effect they may have *on the mind of others*. Short, familiar words are invariably more effective than are “dictionary” words. Clearness is achieved by simplicity. Your appeal is always to numbers, rather than to a



THE FIRE FIEND PLAYS THE GAME greedily. Last year he gathered in property worth nearly half a billion.

You are playing against odds if you trust to luck.

There are hundreds of fire dangers—one of them is likely to burn your property at any time.

Most of these dangers arise from the neglect or carelessness of property owners.

You need the double-barreled protection

afforded by sound fire insurance and the best fire prevention service.

The Hartford Fire Insurance Company offers both. Its fire prevention service is in the hands of trained men who help policyholders to safeguard their property. Its promise to pay is backed by a hundred-year record of honest dealing and fifty millions of assets. See the Hartford agent in your town about both services.

Hartford Fire Insurance Co.

Hartford

Conn.

The Hartford Fire Insurance Company and The Hartford Accident & Indemnity Co. write practically every form of insurance except life.

FIG. 11.—“Reason Why” copy appealing to Caution (see p. 42) and depending on the picture element, with its startling headline, to attract attention and enforce the appeal.

select few. And clear, direct language, made up of everyday speech, will always be a safer medium for conveying your ideas than an elaborate piece of composition, which is more than likely to be over the heads of your readers.

3. *Simplicity*.—Long, involved sentences full of unusual words may possibly be capable of being understood if read with concentration and thought. But the first effect of such sentences is to distract the mind from the intended effect of the advertising itself. Not only should the sentences be brief, but the language employed should be simple and clear. The thought should progress by easy stages, and be expressed in words that can be understood without mental effort. Simplicity is achieved by clearness.

4. *Proportion*.—The proper balance must be preserved between details of the product and the product as a whole. Do not, for example, devote half a page to describing an insignificant part of a machine, while dismissing in a few lines the subject of what the machine will accomplish. Emphasis should be proportioned to the importance of the subject.

5. Make only one statement or claim at a time. Your task is to make it easy for the reader to concentrate. If you "scatter," you weaken the force of all that is said.

6. Each statement or claim must be specific. Generalities are entirely out of place in advertising.

7. Avoid superlatives. Let the reader infer these from the atmosphere you create. The chances are that your product is *not* the "best," the "finest," the "most useful," or even, perhaps, the "cheapest." You awaken suspicion by making extravagant claims—which are rarely believed, anyhow, except by the gullible. (For

an illustration of how superlatives may be left to inference, see Fig. 13.)

8. Avoid stating conclusions. Leave something to the imagination of the reader. The statement: "You cannot do better than buy this" is one that the reader should *infer* from the facts that you give him.

9. Avoid all reflection on, or criticism of, competing products. Endeavor to effect a sale by showing the value and quality of your own goods, not by showing the defects of the other man's products. Your purpose is to focus attention on your goods and their merits.

10. Tell only the truth. Avoid half-truths.

11. Strive to be persuasive, rather than dogmatic, or merely argumentative. Good advertising pulls rather than pushes.

12. Self-interest in some form is usually the dominant passion to be awakened or appealed to. Most advertising must have this in view, either openly prominent or more or less thinly veiled. Some form of this sort of appeal is to be found in almost all of the examples given throughout this book.

While "style" takes into account all the general principles just enumerated, there is more to be said of it in its relation to advertising copy. The writer of copy must, as we have already seen, take into consideration the product (the thing to be advertised) and the market (the readers of the advertisement) before he can begin to frame his written message which is really the third element involved in advertising. The "style" to be used in the message is determined by the other two elements.

If the commodity to be advertised is, for example, a new model of patent rat traps, designed to be offered to farmers or to elevator men who are suffering from a

Would you— for a friend?

I'm in a peck of trouble and need some help. I'm up against a thing that I can't get away with.

For the last two years I've been writing advertisements about Mennen's Shaving Cream—trying to make men who shave take just one *try* at it.

More than a million *have* tried it; and are now *buying* it.

But there are a lot of other men who also shave that I can't seem to *reach*. They don't read my ads.

I know as well as I know my name that if I could only get one little sample of Mennen's Shaving Cream into their hands—and onto their faces—they'd never go back to their present shave-ways. But I can't.

And I was completely stumped about it 'til I got a bright idea.

Why not, I said to myself, get some of the men who are now using it—and who *do* read my ads—to help me.

So this ad is addressed to you Mennen users.

There are more than a million of you. If each one of you would tell one friend of yours who hasn't tried it, what you know about it—

How it makes the quickest, creamiest lather you ever used.

How it works equally well with all kinds of water—hot, cold, hard, soft.

How you don't have to rub it in.

How it softens the stiffest beard—quick.

How it doesn't dry.

How it never smarts.

How it leaves your face feeling smooth and clean and *good*.

How it soothes and makes a lotion afterward unnecessary.

How half an inch will lather the biggest face there is.

If you'll tell them these things and the others that you've found out, you'll be doing me a big favor. And I'll appreciate it. But that's not the point. I haven't any right to ask that.

You'll be doing *them* a favor. And I don't know many real fellows who don't like to do a favor for a friend! Am I right?

JIM HENRY
(Mennen Salesman)

FIG. 12.—An example showing a combination of persuasive and suggestive copy (see p. 56), embodying an Appeal to Self-Gratification and Utility (see p. 42).

loss of grain due to a plague of rats, the language employed in such advertising cannot be of the formal and literary sort that would be appropriate when offering a biblical encyclopedia to scholars. Yet the same individual can, of course, write effective and appropriate copy for each of these purposes, provided, always, that he has "the ability to create with words." He will, if he is skillful, inject into his copy, whether it relates to rat traps or to encyclopedias, such a distinctiveness of language—though differing for each advertisement—as to show his individuality, and to express *himself* in each. He will, in other words, adapt his style in each case to the product and to the market. Style, therefore, is the *writer himself*, expressing *himself* in the appropriate relation to *his subject* and to *his readers*.

By what has been said it is not intended to imply that the writer of advertising copy who happens, say, to be naturally of a serious or gloomy disposition should express himself in serious or gloomy language. He must first go beyond himself to ascertain what ideas will appeal to his readers, what emotions and instincts characterize them as a class, and what "buying action" he can lead them to through an appeal to such emotions. When he has ascertained these facts, he returns upon himself; he uses his individuality, his mentality, his own "slant of thought" in expressing himself in the style of language *which his readers can best understand and appreciate, and to which they are accustomed*. He writes, therefore, *for the reader*. Yet, if he is capable, he will inject into what he writes something which will distinguish it inevitably from what another person would write under the same circumstances.

In this connection, examine the advertisement of Menen's Shaving Cream shown in Fig. 12. The distinctive-

Madge Evans
HATS
for Little Ladies

SPRINGTIME again! Aren't you glad? I guess most every girl is happy this time of year because, for one thing, it means Easter Hats.

I suppose grown-up actresses always keep the names of their milliners secret, but I can't help telling you that any time you see me in the movies wearing a hat that you think would look nice on you, you can get one just like it for yourself. It will have my autograph inside so you can tell it's honestly and truly just like mine. In my very newest pictures you can even see what colors my hats are.

Of course, I can't begin to wear all the hats I autograph, but you can see them at the store. They all have special linings that fit them to any girl's head so you don't have to wear an old elastic band or chin strap. Your Mother will certainly be surprised at how little they cost.

To Mothers of Little Girls and Little Girls:

Madge Evans Hats are created for youthful faces, for youthful fashions of hair dressing, for youthful purposes. All are hand tailored and made with linings that adjust them comfortably to every size head. We will gladly send you the name of the one shop in your city displaying a variety of these tailored styles at a wide range of moderate prices.

MADGE EVANS HAT CO.

602 Broadway

New York

Free To Little Friends. Write to me at 602 Broadway for my style booklet, "The Story of My Hats." Address Dep't A.

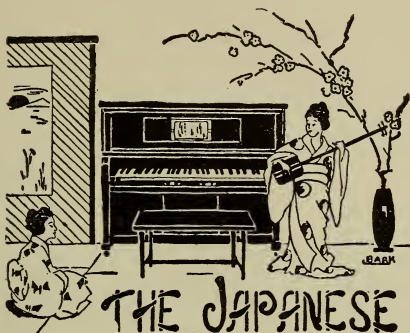
FIG. 13.—"Persuasive" copy appealing to "Self-gratification." (See p. 42.) Note the strong "human interest" tone characterizing this. (See p. 95.)

ness of the "style" of this advertisement is impressive. The language is adapted to the product and to the readers; but it is more still. It evokes admiration for its style, which is individual to a degree. Examined for its style alone, it serves as an excellent illustration of what we have tried to express in the last two or three pages.

Permeating the whole advertisement should be the "human element." The salesman with the cheery word, the pleasing personality, makes a friend of the buyer. His personality appeals to the human instincts of the prospect. So must the advertisement. It must appeal to the emotions of the reader through "personality," as the salesman does to his customer. Thus, if the copywriter puts himself into the advertisement, if his personality shines out between the lines, the advertisement will be effective just in proportion to the selling force of the qualities he expresses.

When you open a newspaper or a magazine, the pages in front of you are full of advertisements—but how many of them do you feel impelled to read? Probably only one or two here and there! If you analyze the motive that impels you to read them and to pass over the rest, you will find that something stood out in those that appealed to your attention and awakened your interest. Those that are energetic and vital are those which get read. Such copy is good copy—for that reason.

Now, it is an obvious fact that no reader of an advertisement is interested in the product from any other standpoint than that of his own self-interest. The fact that the manufacturer has met with largely increased sales, or that he has enlarged his production facilities, or even that he is constantly improving his product, is of no interest to the public, except as it may tend to



sense of beauty has been developed to an extraordinary degree.

The exquisite

Symphonola

player-piano
appeals to all lovers of the beautiful, so that far-away Japan demands and buys these superb instruments.

You will be proud of your fascinating Symphonola, and it will make your house a home.

PRICE & TEEPLE PIANO CO.
Chicago, U. S. A.

FIG. 14.—A meritorious form of advertising, which, although lacking in descriptive details, relies, for creating interest, on its "you" element. Note how it stresses the Self-gratification idea (see p. 42), and how the point of view of the reader is made to serve as the impelling climax of the offering.

show that large numbers of people are buying the product and that, inferentially, it must have merit. The advertisement that really "gets under the skin" of the reader is that which talks about the product in terms of the *reader's* needs, the *reader's* interests, *his* desires, *his* advantage. Advertising that is a mere formal announcement, such as:

SMITH & CO.

Stationers and Printers

All Kinds of Office Supplies

Printing Neatly Executed

has little of the "human" about it. If it has any value at all, it is that of publicity, merely. It serves, perhaps, to keep the name of the concern green in the memory of the reading public, which may, in turn, cause some of them to associate the name from memory with their wants as they arise. It may in this manner result in holding trade that the store already possesses, and even in attracting occasional customers who do not belong to its regular trade, but as for spontaneous drawing power, interest, suggestion of immediate action to satisfy some immediate need, or as for the elements that create desire not hitherto felt, all these are woefully absent in such advertisements. Indeed, they are not strictly advertisements at all.

The person who is untrained in writing copy and who lacks appreciation of what may be accomplished by advertising wisely framed, is, somehow, instinctively inclined to write the "announcement" kind of copy, even if more elaborate than that shown just above. Mere generalities carry little or no weight in the mind of the

reader, and are, therefore, valueless in the effort to awaken desire or stimulate action.

What possible effect on a reader's mind can an announcement such as the following be expected to have:

Our line is very extensive and is sure to please you.

You are invited to call and inspect our varied stock.

For anything that you need in our line, call and see us.

It is true that it is less general than the one first given above, and it is equally true that it has the germs of an appeal to the buyer through his interest and his wishes. But it contains nothing that is calculated to excite his interest in such a manner as to goad him to immediate action, that is, to go at once and buy—for it names no one specific thing, it suggests nothing that the reader may need or may be induced to want, it offers no direct suggestion of a specific article which it will be to his advantage to buy now and at such and such a price.

What was said above about the copy-writer's putting himself into his work means, therefore, among other things, that the writer of an advertisement must visualize himself in the capacity of the *purchaser*, and must express himself in such a manner that his copy would serve to sell the product to *himself*. By this sort of method only can one "get under the skin" of the reader—the buying class to which one is appealing. (See Fig. 9 for this element, although the example itself is not commended for other reasons.)

We shall take up this subject more fully in a later chapter.

CHAPTER IV

THE ADVERTISEMENT ITSELF AS A WHOLE

It is a trite principle that is, nevertheless, too often ignored, that one should never begin to write copy for an advertisement until one has worked out a thoroughly well-defined idea of what one wants to say, and of *how it is to be said*. We have already seen how necessary to this purpose is a knowledge of the article itself that is to be advertised, as well as a full and thorough familiarity with the buying instincts and natural emotions commonly shown by the class of persons to whom it is to be offered. Unless the *proper sort of appeal* is made in your advertising, the most perfectly phrased advertisement in the world may entirely fail to sell your particular product or to reach your particular market. The *right* message is the only one that will accomplish your object.

We are now about to see how the achievement of this may be assisted by strictly scientific and logical means, to an extent which will largely eliminate the element of chance applying to all advertising matter that is written without a due regard to psychological principles.

On pp. 70, 71 will be found charts which, if intelligently used, make it possible to determine with remarkable accuracy what is the proper "style" to employ in addressing the prospective market, and what methods of presentation will be effective. The charts are the most

serviceable guide for this purpose known to the authors, and, if used with the analysis explained in pages 36-51, will cover any and every advertising problem commonly met with. The charts cannot do more, however, than establish the *principles* on which the copy-writer is to proceed. How he should give proper expression to these principles in each case will be considered later.

Reference to the charts will show that for practical purposes we have classified copy as coming under five distinct heads or terms; and all but the last of these are more fully explained on p. 79. They are briefly listed here, with a reference in each case to the examples that serve to illustrate them: (1) "Argumentative," or "Reason Why" copy (see Figs. 2, 11, 17, 21, 28); (2) "Persuasive," or "Impelling" copy (see Figs. 12, 13, 22, 36, 37); (3) "Analytical," or "Descriptive" copy (see Figs. 15, 16, 24, 27); (4) "Suggestive" copy (see Figs. 23, 25); (5) "Publicity," or "Good Will" copy (see Figs. 1, 2, 3, 16, 18). The first class mentioned, *i. e.*, "Argumentative" copy, will be found discussed in Chapter V. The next three classes, *i. e.*, "Persuasive," "Descriptive," and "Suggestive," are also discussed in Chapter V under the general title of "Human Interest" copy. The last class of copy listed, *i. e.*, "Publicity" copy ("Good Will," "Institutional," being other names for the same kind), has already been discussed in Chapter II, and is mentioned here only in order to complete the list.

We shall see from p. 95 and from concrete examples which are given throughout these pages just what these terms mean when practically applied, although the terms themselves are more or less indicative of their nature and character. It is hardly necessary to warn the reader against attempting to copy slavishly any of the examples

CHART FOR PRELIMINARY ANALYSIS OF ADVERTISING PROBLEMS

A. When the Goods Are Familiar to the Public
(Demand Already Existing)

Nature of Product to Be Advertised.	I. Standard type of goods, cheaper, but of standard quality.	II. Standard type of goods, higher in price, but of better quality.
Attitude of public before advertising is begun.	a) Buys standard brand, but wants the cheapest. b) Satisfied with standard brand and price, but would buy cheaper product if convinced of its quality.	a) Unconscious as yet of any desire for a better product. b) Conscious of desire for better quality if procurable, even at higher price.
Task to be achieved by advertising.	To inform prospects about new product, with emphasis on its price. To educate prospects to see that quality of new product is not affected by cheaper price.	To educate prospects to see that improved quality is worth higher price. To convince prospects that quality of new product is really superior (increased price being immaterial).
Change to be effected in attitude of public.	Change of present habits and diversion of customary expenditure into the new channel.	Realization that the best is worth the higher price and willingness to pay it.
Nature or "style" of the advertising called for by the conditions as analyzed.	1. Persuasive and Impelling. 2. Argumentative or "Reason Why."	1. Suggestive. 2. Analytical and Descriptive.

CHART FOR PRELIMINARY ANALYSIS OF ADVERTISING PROBLEMS

B. When the Goods Are Unfamiliar to the Public
(No Existing Demand)

Nature of Product to Be Advertised.	I. New Type of Old Product.	II. New Commodity, meeting a need which has to be created and cultivated, because heretofore unrecognized and unmet.
Attitude of public before advertising is begun.	In the habit of buying an article or a brand similar to the new type.	Without any recognized desire, but likely to respond to advertising when made to realize the advantages of the article.
Task to be achieved by advertising.	To give information about advantages of new type, and to argue in favor of changing to the new.	To inform the prospect about the product, and to make clear to him his need of it, and the manner in which he can enjoy it.
Change to be effected in attitude of public.	Willingness to divert existing rate of expenditure into new channels.	A decision to gratify the newly awakened desire founded on the newly discovered need.
Nature or "style" of the advertising called for by the conditions as analyzed.	1. Argumentative or "Reason Why." 2. Publicity or "Good Will."	1. Analytical and Descriptive. 2. Suggestive.

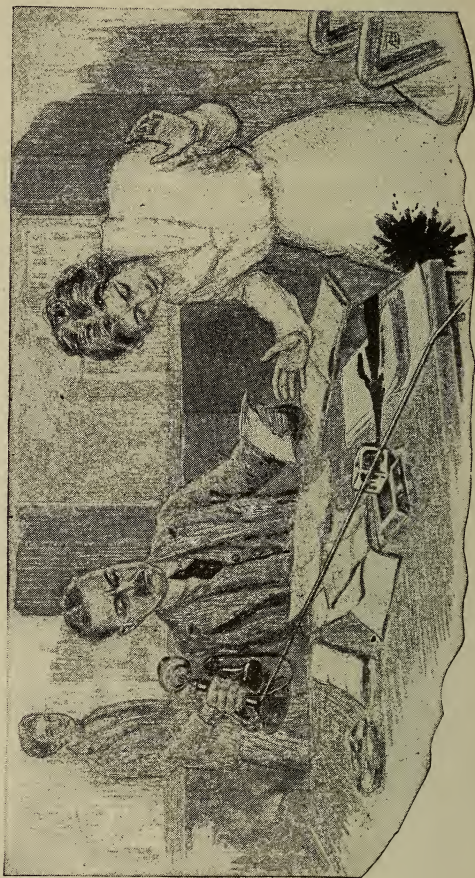
given in this book. Advertising, in order to be effective, must be fitted to the specific case. Merely to imitate an advertisement that has seemed attractive to you is likely to result disastrously, no matter how effective the advertisement may be intrinsically. For nothing will take the place of copy adapted to your own product and to your market by a deliberate and reasoned analysis of your own problem, either by means of the charts or by some similar means.

Properly and intelligently used, the charts will assist in determining the general style of the copy in any given case, although it cannot be emphasized too strongly that this decision can be made only after one has as a background the intimate knowledge of the product, and the familiarity with the principal buying motives, which have been insisted on in earlier pages. In facing the charts, the first question to ask is: Into what class does the product fall that is to be advertised? This answered, the charts show immediately the "style" and methods to be adopted. Next one asks one's self: What is the class of persons to be appealed to, and what are the predominating instincts and mental characteristics of that class? The lists on pp. 42, 43 will assist in answering these questions.

By way of practical illustration of this, let us apply the charts to a concrete case. Let us suppose that the article to be advertised is an equiposed telephone arm—a device for holding the desk telephone off from the desk and out of the way until it is wanted, and for making it easy to bring it quickly into place when needed (see Fig. 15, pp. 74-75). This is something that a great many users of desk telephones have at one time or another wished for in a vague and unformulated way. A man has suffered, say, from the disturbance of his

desk by the dragging cord; he has been annoyed by others reaching for his 'phone and using it at his elbow, with the taut cord in his way. In the background of his mind there has always been a dumb irritation over the nuisance of an object that is always in the way, and occasionally causes additional annoyance by falling over or by upsetting inkwells, etc. Suppose that in such a telephone arm you have a device that will obviate all this, and that will give the user exactly the sort of relief that he has unconsciously wished for.

We turn to the chart for guidance in determining the classification of this device and of the prospective market for it. We find the case to fall exactly and concretely in Class B, the second chart. The device is unfamiliar to the public, let us say, but it fills an unexpressed and hitherto but vaguely realized need. From an analysis of office conditions, you know, however, that a quick realization of the need for such a device will come into the minds of business men when the means of relief from the annoyance is brought to their notice. Your prospect—your market—is clearly the business man. The chart shows you that your case falls in the column marked II in Chart B. Following down column II, we note that, in the light of the conditions just mentioned, the object of the advertising must be to give him full—and preferably illustrated—information suggestive of what your device will do for him personally in the way of convenience and relief. It follows, then, as the chart continues to show us, that the prevailing “style” of the advertising must be descriptive of the device and also suggestive of its possibilities. Analysis of the article itself assists us to determine that the tone of the appeal must be such as will lay stress on the elements of Utility (which, on p. 42, is shown to include

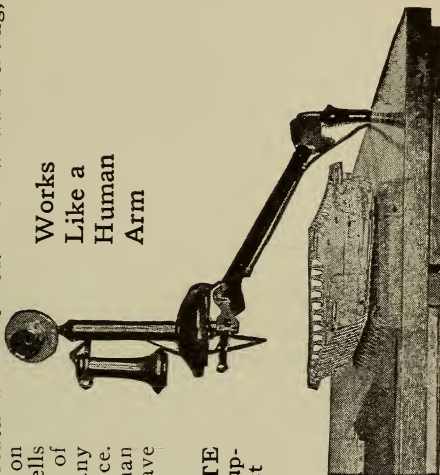


Your desk is no place for your phone to rest. It's always in the way there. The cord gets tangled with things, just when you want to have your mind clear for an important business conversation.

The Equipoise Telephone Arm

takes all the tangles out of telephoning—keeps the telephone off your desk—out of your way, yet within easy reach when needed. No awkward lifting, no tangling of cord in the papers on your desk, no upsetting of inkwells over important papers. A touch of your finger puts the 'phone into any position to suit your convenience. Works with the ease of the human arm. Over 250,000 in daily use. Have it demonstrated at your dealer's.

Works
Like a
Human
Arm



PRICE \$7.50 COMPLETE
If your dealer cannot supply you, write us direct

THE HOLTZER-CABOT
ELECTRIC CO.

Chicago New York Baltimore
BOSTON, MASS.

Sold by Electric Supply
Dealers, Stationers, Business
Outfitters.

FIG. 15.—Copy showing combination of Suggestive and Descriptive copy (see p. 95) in an appeal to Utility and Self-gratification. (See p. 42.)

necessity, convenience, and enjoyment). This will be the principal appeal. We gather further from the analysis, however, that a subordinate appeal may be made to the instinct of Self-Gratification, which comes naturally from the enjoyment of a device that contributes to a well-ordered desk and office and of increased comfort in their use.

It must not be supposed that there is anything mysterious about the operation of the charts or the guidance they give. They are merely a presentation in concise and easily usable form of scientific principles which psychology has shown to be applicable to the several cases presented in advertising problems. The results are scientific, but they are common-sense results as well. It will be clear, on reflection, that any sort of copy other than descriptive copy (see Figs. 15, 16, 24, 27), combined, perhaps, with argumentative copy (see Figs. 2, 6, 11, 15, 16, 21, 28), and that any sort of appeal other than to utility and convenience, would be beside the mark and ineffective, when offering to business men such a device as the telephone arm described in Fig. 15.

Let us suppose, next, that we have a new brand of coffee to advertise. The first question to be answered is one which will determine which chart we are to use—namely, Is the product familiar to the public or not? If so (and, of course, coffee is familiar to everyone), we know that this falls in the first of the two charts, which covers all the possibilities of “Goods Familiar to the Public.” We know, too, without further thought, that there is “an already existing and recognized demand” for it. Hence we are doubly sure that we are limited to the first chart. The next question to be answered will be: Is the distinguishing feature of the new brand its cheapness or its superior quality? If the

former, we find ourselves in the first half of the chart, if the latter, we take, of necessity, the second half. If the new brand is to be offered with chief stress on its cheapness, we find that the tone of the copy must be principally persuasive, and secondarily argumentative (giving "reasons why"), with the principal appeal addressed to the Desire for Gain (indicated by the cheapness of the brand, which permits a saving by the purchaser). The choice between the two columns of this first half of the chart will, of course, depend on the circumstances of the case, *i. e.*, the nature and class of the market to be appealed to.

Once again, the reader is urged to make use of the charts with free reference to the list of buying motives and emotions given on p. 42, and to the classes of copy listed on p. 79. Without the chart, these lists have not their full value. On the other hand, the serviceableness of the charts cannot be what it should be, unless the lists are referred to in connection with the use of the charts themselves.

Writing copy on the "hit-or-miss" principle, without first determining *what* one ought to say, *why* it should be said, and *how* to say it, is wasteful in the matter of advertising expense, and is taking a "gambler's chance" that the copy will produce desired results. To sit down to write the copy only after making the analysis suggested by the charts eliminates guesswork and establishes a scientific and psychological basis on which to proceed with the work.

In order to make what follows entirely clear, and to facilitate the use of the list and charts, let us once more examine the latter. Our purpose now is to learn what they teach us regarding the blending in the copy of the "dominant tone of the sales appeal" with the appeal

Three meals a day

yet thousands are unfit

Lack of one vital element in food now known to explain why so many fall off in health

Science has made a discovery of far-reaching importance to every human being. We know now that thousands are slowly starving even on three meals a day.

The work of many distinguished physiological chemists has established the fact that our food cannot furnish the life, the vital energy we need if it is short in one single element called vitamine. And in our daily meals a sufficient quantity of this vital element is often lacking.

The food of the savage was rich in vitamine. Fresh vegetables, such as spinach, contain it in good quantity. But many of our modern foods have been constantly refined and modified until they no longer supply what we must have for health and vigor.

The richest known source of this newly known life-giving vitamine is—yeast!

Today thousands are eating Fleischmann's Yeast and gaining a strength and vigor they never knew before. Many physicians and hospitals prescribe it for the common ailments of lowered vitality, especially those which are indicated by

impurities of the skin and those that require constant use of laxatives. Fleischmann's Yeast, eaten regularly, helps to clear the body of poisons and make every ounce of nourishment count in building new stores of health and energy.

Some ask: "Won't yeast when eaten have the same effect as in raising bread?" No. Yeast is assimilated in the body just like any other food. Only one precaution: if troubled with gas, dissolve the yeast in boiling water before taking it.

Eat Fleischmann's Yeast before or between meals—one to three cakes a day—spread on bread, toast or crackers, dissolved in fruit-juices, milk or water; or just plain. Have it on the table so all can have it with their meals, if they prefer.

Place a standing order with your grocer for Fleischmann's Yeast. It is always of uniform strength and purity and is delivered to grocers fresh daily. See that you get a fresh daily supply.

To learn more about the newly discovered properties of yeast send for the valuable new booklet, "The New Importance of Yeast in Diet." THE FLEISCHMANN COMPANY, Dept. J-29, 701 Washington St., New York, N. Y.

FIG. 16.—"Argumentative" copy appealing to Utility (see p. 42). Note the headline appropriate to the subject. (See p. 116.)

to the appropriate "buying motives." From examples given throughout these pages, we shall see concrete illustrations of the analysis now following. We shall find that the chart indicates that the copy should be:

1. *Argumentative or "Reason Why" Copy*—
when the principal appeal is to the instincts of:
 - (a) Utility
 - (b) Competition
 - (c) Moral and Esthetic Instincts
2. *Persuasive and Impelling Copy*—
when the principal appeal is to the instincts of:
 - (a) Desire for Gain
 - (b) Utility
 - (c) Caution
3. *Analytical or Descriptive Copy*—
where the principal appeal is to the instincts of:
 - (a) Utility
 - (b) Self-Gratification
 - (c) Moral and Esthetic Instincts
4. *Suggestive Copy*—
where the principal appeal is to the instincts of:
 - (a) Self-Gratification
 - (b) Desire for Gain
 - (c) Competition
 - (d) Utility
5. *"Good Will" or "Publicity" Copy*—
where the principal appeal is to the mass; to the formation of habits of buying, rather than to immediate buying action; and
where the object is also to establish a name and a reputation for the advertiser or the product. This is listed here merely to make the list complete. The subject itself is discussed in Chapter II.

The principles we have already discussed will make it a comparatively easy matter to determine which class of copy is the one that should be adopted in each particular case. It will be noticed that (1) each class of copy includes several groups of instincts as the possible objects of its appeal, and also that (2) the same group of instincts is, in some cases, assigned to more

than one class of copy. This should not be difficult to understand.

In the first case mentioned, *i. e.*, where the kind of copy includes more than one general instinct as the object of its appeal, it should be remembered that our analysis refers to the "principal" appeal. A skillfully framed advertisement will frequently—it may almost be said, will generally—include more than one appeal, although all but one—the principal appeal—will be subordinated. Overcoats, for example, are a commodity which may be said to appeal primarily to the instinct of Utility (used in the broad and inclusive sense given it on p. 42). But likewise, and very generally, they will appeal to Self-Gratification, and even to the instinct of Competition. The question in such cases is: Which shall be made the basis of the *principal* appeal? If the chief feature of attraction lies in the price, or the value, the principal appeal is to Utility, and the appeal to Self-Gratification is incidental and subordinate. On the other hand, if the chief feature of attraction in the overcoats lies in the fact that they are of imported cloth, of a new or fashionable style, the price, even though it be high, being regarded as a negligible factor, the principal appeal is to Self-Gratification or to Competition, and Utility is invoked as a basis of appeal only by way of an additional or subordinate inducement, hidden away, so to speak, so as not to weaken the *principal* appeal. Thus, it is made clear that the principal appeal must be addressed to the buying motives and to the instincts which represent the largest average of the class of which your market is composed.

In the second case mentioned, *i. e.*, the fact that the same group of instincts is assigned to more than one

“Bids are closed,” or “Property is sold”—
and you lost an opportunity because—

YOU DID NOT WIRE!

Next time, use the _____
Telegraph Company and don't try to get
away with it by a letter!

TELEGRAPH—DON'T WRITE!

FIG. 17.—A good example of a terse appeal to the instincts of Forethought and Self-interest. (See p. 42.) Note how the language of the opening is calculated to arrest attention. The imagination is quickly led by suggestion to see how self-interest is to be served by using the telegraph—a difficult subject to “sell” through advertising. Yet the copy tends strongly to impress the reader with the advantage he will gain by using the telegraph.

class of copy, it is obvious that it is necessary often to offer the same commodity in different ways (using different arguments) to different classes of persons. Insurance, for instance, may be offered to the man of wealth as an investment, and here the appeal is to Desire for Gain. To the man of family, living perhaps on a small salary, insurance is offered as a protection to the family after he is removed from its head as the protector and provider. In such a case the appeal is of a totally different nature—it addresses itself to Caution or to Moral and Esthetic Instincts, although the commodity is of the same nature as that which would be offered to the investor on the basis of an appeal to Desire for Gain. (For the meanings assigned to these several terms see p. 42.)

These illustrations should suffice to show the flexibility and adaptability that are necessary, and especially the absolute need of a correct analysis of the prospective market before deciding on the tone of the copy itself. This latter is vital, and cannot be stressed too strongly. To appeal to Desire for Gain where Moral and Esthetic Instincts alone were involved would obviously foredoom the copy to failure. And this is the same as saying that to attempt to sell overcoats by means of "human interest" copy (see p. 95), instead of by argumentative or descriptive copy, is to fail at the start through a faulty analysis.

Throughout these pages illustrations of notably effective copy are given. These serve to show how expert copy-writers have effected the successful blending of appeals, as well as to illustrate the choice of the dominant tone for each class of commodity involved, and for each class of "market" appealed to. By comparing these details in each sample advertisement with the

charts and the lists, it will be seen how each "runs true to form" by appealing to the buying motives indicated on page 79 as appropriate to the class in which the advertisement falls. If properly studied, these concrete examples will serve more effectively to illustrate the practical use of the principles already discussed than would many pages of abstract discussion.

It should be obvious that an advertisement which tries to call attention to a wide variety of unrelated articles fails in the very thing it should aim to do—to arrest attention and to create desire. The modern department store advertisement, which allots different marked-off sections to different lines of products manages to avoid this by confining each line of goods to a specific section of the total "lay-out." Hence each section may be regarded as a separate advertisement, and the reader may easily skip those in which he is not interested. But an advertisement in which no such skillful demarkation of subject and of interest is made, and in which one thing after another is listed, is little more than a mere catalogue, which is a form of advertising that is commonly effective only after desire has already been aroused in some degree. An advertisement cannot be made to take the place of a catalogue, any more than a catalogue can be regarded as an advertisement in the usual sense of the term. Each has its specific use. Circulars and "stuffers" for envelopes and letters, again, have their uses too. Yet all are subject to the principles we have discussed. Excepting, of course, the catalogue, each method of advertising, in order to be ideal, must specialize; that is to say, it must subordinate minor features or minor articles to the one—or, at best, to the few—for which it is desired to attract special attention and to create special interest. Note how this is done

in Fig. 27. To keep hammering away on one point of attack throughout one piece of copy is far more likely to bring results than if your argument is made to cover a number of points.

The scope of the present work is limited to the principles underlying the preparation of advertising copy, and hence it is not our purpose here to discuss the relative merits of journal and newspaper advertising, of circulars and pamphlets, of "stuffers," posters, etc., or the different purposes which underlie their use. Chapter VII is devoted to principles directly relating to the writing of copy for these. The channels through which advertising may be carried on are almost innumerable. A discussion of the relative merits of each form would involve us in a consideration of subjects too far removed from that of advertising copy in general; and this subject is reserved for another book in this series.

Although apparently differing so widely, journal and newspaper advertisements, circulars, and pamphlets are all controlled by the same basic principles, such as we have discussed in the earlier pages. Everything that has been said of advertising copy in general is as applicable to one of the lines just mentioned as to the others. In any form of advertising, special circumstances may make it desirable to stress some one principle above the others, but it can never be done successfully at the expense of the others. The circular, for example, may be utilized for going much more fully into description, and into argument, proof, and persuasion, than might be the case with an advertisement written for insertion in a newspaper, even though each covered the same product. The same intimate knowledge of the product offered, the same study of the market to be appealed to,

The Insidiousness of Low-Grade Sleep

The chief danger of sleep irregularities lies in the subtlety of their action upon the individual.

Even the least informed layman will agree that harm of some sort and in some measure is the natural consequence of sleep postponements or disturbances. Yet the average human, experiencing only drowsiness or at most very slight discomfort after a comparatively short period of sleep disturbance, does not quickly perceive that these effects will most certainly be cumulative if the causes are permitted to continue.

Indeed, poor quality sleep is so insidious as often to break down the human machine without ever exposing itself as the destroying agent. The individual may lead himself to believe that he has experienced a sufficiency of rest because of the hours he has spent in sleep, whereas he has, unconsciously or subconsciously, merely experienced a series of distractions that prevent and destroy all the purposes of real rest.



Most assuredly, the thing to do is to take prompt action to overcome sleep deficiencies in their incipency, for the sum total of such aggravations cannot, under any circumstances, be favorable to the individual or the community.

The Sealy Mattress, because of its physiologically correct construction and excellent materials,

provides "balanced" support and that relaxful quality of sleep so indispensable to nightly recuperation and daily vigor.

SEALY MATTRESS COMPANY Sugar Land, Texas

FIG. 18.—If this copy gave prices, or named stores where the product could be obtained, or suggested means for immediate purchases, it would be effective "direct advertising" with a strong "human interest" appeal. As it stands, it is "publicity copy" only. (See pp. 16, 95.)

the same application of definite principles in order to determine the tone of the appeal, are as necessary for the one class of advertising as for the other.

It may be said of newspaper and journal advertising that those portions of the advertisement not consisting of display are usually briefer and less "consecutive" than is the straight reading matter of the ordinary circular. The latter, however, is usually broken up by illustrations, display, ornaments, so as to make it both typographically attractive and easily read, and therefore it cannot be said, after all, to differ in principle from what is commonly called the straight advertisement.

CHAPTER V

THE KINDS OF COPY

Roughly speaking, copy is of two kinds: (1) "Reason Why," or that which appeals to the reason, rather than to the emotions (see Figs. 1, 2, 5, 6, 11, 21, 28); (2) "Human Interest" copy, or that which appeals to the emotions or the senses, rather than to the reason (see, especially, Figs. 8, 9, 12, 13, 14, 22, 25, 26, 29, 37). This is a natural classification, and is withal so common a one that the terms "Reason Why" and "Human Interest" have become standard. As a matter of fact, in actual practice, the copy is rare that does not include some of the elements of both classes. Good and wisely planned copy will, of course, be *predominatingly* either "reason why" copy or else "human interest" copy, but more often than not it is difficult—sometimes even unwise—to attempt to make it exclusively one or the other. For this reason the charts on pp. 70, 71 indicate for the generality of cases a combination of elements which should characterize the copy under each given set of circumstances, the one first mentioned being the *predominating*, the others the *contributing* elements (see Figs. 5, 6, 8, 27).

With this explanation serving in the nature of a reservation, we shall now consider separately the two classes of copy mentioned above.

1. "REASON WHY" COPY

"Reason why" copy is primarily argumentative in character. Its appeal, as was said just above, is to the reason. That is, it aims at reaching the *mind* of the reader through the intelligence, and is neither persuasive nor suggestive, in the sense of seeking to play on the impulses. The predominating characteristic of this class of copy may perhaps be said to be *proof*; while in "human interest" copy reliance is placed upon description, suggestion, persuasion.

Proof is produced by facts and by logical argument, but, since the advertisement is written to please the reader and not the seller, it follows that its logic must be easy and quiet and, while convincing, never combative or insistent. It is worth while to recall the old adage in this connection: "A man convinced against his will is of the same opinion still."

As a concrete example, let us suppose the case of a manufacturer who is about to equip his plant with electric motors for power purposes. There are dozens of different makes of electric motors on the market, and all of them are designed for the same general purpose, namely, of delivering certain horsepower in a form convenient for commercial uses. Yet our manufacturer would not think of buying the first type of motor whose advertisement came to his notice, merely because it is a motor. He has certain definite requirements in connection with his proposed purchase, such as torque, power, the physical application that his circumstances demand, and he must be convinced that a given type of motors will meet these requirements before he will give them serious consideration. This is a matter for the *reason* to determine. In like manner, let us sup-

When fire destroys a factory, ordinary fire insurance pays for the building and machinery, but production stops. Although **Hartford Use and Occupancy Insurance** will pay current expenses and fixed charges while you are closed down, nevertheless your good will and continuous service to your clients lose much of their worth whenever production ceases.

Most fires are caused by carelessness and neglect. Rigid fire prevention methods greatly diminish the chance of loss. Every concern should have both fire prevention service and fire insurance. High grade fire prevention service is furnished by the Hartford Fire Insurance Company. It is as necessary as fire insurance.

FIG. 19.—“Reason Why” copy, consisting of simple argument, appealing to “Desire for Gain” and to “Caution.” (See p. 42.)

pose that, after having discovered two different motors entirely suitable for his purposes and needs, he finds that one make is far more costly than the other. His *emotions* may predispose him to select the cheaper of the two types. Nevertheless, the right kind of advertising will have shown him that the higher-priced motors possess a quality of output, a durability, and a lowered cost of upkeep to which the cheaper type can make no claim. His *reason* will cause him to see that the higher-priced motors are cheaper in the long run, besides being more efficient and reliable. Persuasion, suggestion, emotional appeals are entirely out of place here. Nothing will serve in effecting the sale but proof; and "reason why" copy is the means through which it can be offered to his intellectual reasoning powers.

Thus the sales appeal of "reason why" copy aims at the following operations of mind on the part of the prospect: (1) the recognition of a need for the product; (2) the conviction that the product offered is suitable to supply that need; (3) a mental or intellectual conviction that the product in question is superior *for his purpose* to competing products; (4) a decision to buy.

It will be noted that these are all operations of the mind based on reason and not on emotion or impulse. They involve logical decisions at each stage, and depend for their creation on *facts*—proof. It is well to emphasize here, once again, the impossibility of achieving success in this class of advertising without that intimate knowledge of the product and of the prospect's predominating instincts, which is insisted on in Chapter III. The higher-priced product cannot be successfully marketed unless the fullest knowledge of its superior features, its higher quality, its suitability, is available to

*—It Had a New and
Delightful Flavor*

More than eight centuries ago, according to legend, a shepherd tending his sheep near the village of Roquefort, France, left his lunch—consisting of bread and native cheese—in one of the caves that abound in that region. Being suddenly called away, more than a month elapsed before his wandering flock brought him again to the same locality. To his great surprise he found the cheese not only well preserved but that it had a new and delightful flavor.

From some such incident of chance the French peasants learned that by adding small particles of bread to the curd and placing the cheese in these caves to ripen they could produce a variety of cheese, mottled and marbled, and with a strange new piquancy all its own—and they called it Roquefort. Pure Roquefort is made of sheep's milk, and is much too pungent for the average American taste, but in the Roquefort variety of

ELKHORN CHEESE
IN TINS—8 VARIETIES

we have perfected a skillful blend of the imported and pure white cream, producing a cheese of singular deliciousness, yet retaining the true Roquefort flavor. Elkhorn Roquefort Cheese in Tins is the choice of the epicure—its creamy texture and perfect flavor never vary.

J. L. KRAFT & BROS. CO.

Chicago

New York

FIG. 20.—“Narrative” form of copy, showing an appeal to “Self-gratification.” (See p. 42.)

the copy-writer for the purposes of argument and of proof.

We have taken occasion in Chapter III to warn against making attacks on the competing product by direct means. "Reason why" copy ought never to assail the competitor or the competing goods. It must accomplish its ends by proof of what the specific goods it offers will achieve for the user. The important thing for him to know is what your goods will do for him—not what the other man's goods will not do. In other words, affirmative statements enable a man's judgment to work affirmatively. Negative statements interrupt, weaken, and even destroy, the stress attempted to be laid on what is important for him.

There is, perhaps, one exception to this rule. If the product offered is alone in its field, and must establish itself by first convincing the public that the old methods or the product hitherto used is antiquated, or that it ought to be superseded by the new in the interests of economy of operation, etc., an argument based on the wastefulness of the old method or of the old product is justified by the nature of the case. An instance of this kind may be drawn from the linotype when it first came on the market. It was at first necessary to convince employing printers that hand methods were costly and cumbersome, as compared with the results attending the use of the machine. But when the lintoype was followed by the competing monotype, and later by the intertype machines, attacks by the manufacturers of one of these on the other two would be indefensible from the standpoint of good advertising, as well as from that of good business; and advertising carried on on such a plan would prove not only ineffective but probably disastrous. The advantage of the specific machine to

How Can the Motorist Save Himself from the "Other Fellow"?

New York City recorded over three thousand motor car collisions last year in Manhattan Island alone.

Effective traffic regulation depends on each individual driver having his car under positive control.

If every driver could be as sure of his car as the Packard owner, there would be less congestion, and only the careless driver would get into "accidents."

The Packard people believe that first-class transportation must deliver Safety, Ability, Comfort, Economy and Enduring Value to the highest degree.

Were the Packard to choose from the best sources of commercial parts' makers—we feel certain that these necessary features would not measure up to the present high standard maintained in the Packard car.

You are absolutely sure to get them by starting with unified engineering in the Packard manner.

Controlling parts by specifications and tests—through casting, forging,

machining, heat-treating, finishing and inspection.

Paying 12 cents a pound for your steel, instead of taking a chance with steel at 6 cents.

You will be led straight to the Twin-Six Engine, with its sure and flexible power, and the greatest range of ability in high gear.

To gears heat-treated through and through—not merely case-hardened.

To clutch, brakes, universal and bearings that give you the safety of positive control—Packard designed for the Packard car.

It makes little difference whether the other fellow is to blame, or merely subject to the whims and weaknesses of his car.

The Packard owner has all the chances of the road discounted, because he is sure of what his Packard will do.

He is riding in first-class safety and first-class comfort. It costs him less all around than riding second class!

"Ask the Man Who Owns One"

PACKARD MOTOR CAR COMPANY, Detroit

FIG. 21.—"Reason Why" copy, with contributing "Human Interest" element that appeals to "Utility" and to "Self-gratification." (See pp. 42 and 79.)



The Glory of the Old South

A Hunting Breakfast at Mt. Airy - Dinner at the Randolphs - the Luncheon for the guest from the North, and the afternoon tea with its inevitable gossip - all were occasions, in those glorious days of the Old South, when hospitality reigned supreme

Picture the period preceding the Civil War - when the Old South was in the zenith of its glory. The traditional chivalry of its men, the dazzling beauty of its women and above all the home and social life of that period are famed in song and story

And what an important part the family silver played in those old Virginia homes - just as we today cherish the sentiment which clings to our silverware and delight in the natural pride of possession so the women of the Old South loved their silver and gloried in its use

We request the privilege of showing you the many distinctive designs of period and modern silverware when you are ready to make a selection

SPAULDING & Co.

Goldsmiths - Silversmiths - Jewelers
Michigan Boulevard at Van Buren Street - Chicago
Paris - 23 Rue de la Paix

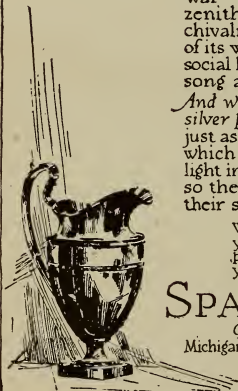


FIG. 22.—“Impelling” copy appealing to “Self-gratification” (see p. 42), with a strong “human-interest” element. Note, too, the suggestive headline and the connection that it has with the goods advertised. Note, also, that the name of the advertisers appears at the end only, and after the effect of the advertisement has been created. It has no “clinch” close, because the appeal is adapted to a special class of customers, to whom such

the specific user alone forms the basis of wise advertising.


So, too, with the much too familiar phrase: "Do not accept substitutes!" This language constitutes an implied attack on all but the product advertised, and is thoroughly unconvincing. It has been proved that the public is rarely influenced in its buying by such advice. Conviction is created by the merits of the commodity offered, and the wise advertiser addresses himself to the needs of his prospects, not to their prejudices.

The general classes of cases where "reason why" copy should be employed, either as the predominating or as the contributing element, are indicated in the charts on pp. 70, 71. In the charts this kind of copy is designated "Argumentative," to distinguish it from the other kinds which belong under the "human interest" classification. The latter we are now to consider.

2. "HUMAN INTEREST" COPY

The different elements of "human interest" copy may be classed as: (1) Suggestive; (2) Persuasive and Impelling; (3) Analytical and Descriptive. For examples of these, see the various figures referred to on p. 56. Here it is a question of reaching the strongest buying motive, and the appeal is to the emotions, the senses, the instincts, rather than to reason. Argument is out of place here, since buying action in cases where the "human interest" appeal is made is not the result of reasoning or of deliberation, but of impulse, instinct, awakened desire.

The effort must be, here, then, to create good impressions which stimulate desire through suggestion, through attractive description; and which set in motion the



Can you thread
straight pipe,
bent pipe —
nipples and
bolts with —
equal ease

?

THE
OSTER MFG. CO.
Cleveland

OSTER
PIPE-THREADING MACHINES

FIG. 23.—A unique example of "human interest" copy in interrogative form, relying for its effect on the suggestion implied in the question. (See p. 97.)

appetites, the senses, the emotions, the sentiments. All advertisements of this class—and it is the most general class of 'all—must to a greater or less extent embody the elements of (1) Suggestion; (2) Persuasion; (3) Analysis and Description. These we shall now consider.

1. *Suggestion.*—In “human interest” copy, more than in any other class of direct advertising, pictures play an important part, since they convey a distinct appeal to the imagination. In the chapter on good will or publicity advertising (Chapter II), we have referred to the part that pictures play in stimulating memory associations, and we have repeatedly insisted on the pertinency of pictures when used in the right connection. Here again this should be emphasized. While desire, vanity, emotion, or the sense of beauty, may be stimulated by a beautiful form, by color, by pleasing illustrations in general, it must be recognized that this is true in advertising only in proportion to the directness of the connection between the commodity that is advertised and the appeal that the picture embodies. Without this connection—pertinency—the association of ideas is impossible, or is so remote as to distract attention from the commodity and to center it on the illustration, and thus to defeat the purpose of the advertisement.

The principal value of illustrations in this connection lies in their power of suggestion. The picture of a person wearing the style or brand of clothes named in the advertisement, of the Gold Dust Twins at work, of the Dutch Cleanser Girl, of Velvet Joe with his pipe, are all, if viewed in the abstract, crude and even uninteresting. But in connection with their subject, and contributing as they do to the description in the advertisement, they suggest to the reader a use, a need, a comfort, a luxury, which leads the reader along the

"No, madam, no corset we have ever made would fit you"

When the corsetiere said that, I was at first inclined to be indignant. Then I remembered that she had come to my house at the suggestion of my dearest friend. So I said, with a smile: "Why, am I as lumpy as all that?"

"Not at all," she said, "your figure is far better than the average. No doubt you could easily get a corset that would 'fit' as well as most women's corsets do. But it wouldn't fit in the sense that we understand the word. And I don't believe you want your figure to become like that of most women.

"What I really meant is this: that no corset we have ever made would suit your figure. Our company is the largest maker of custom-made corsets in the world.

"But no two of our corsets are alike, because no two women have figures exactly alike. The differences may be slight, but they are important.

"Not one bit of cutting or stitching is done on your corset until our designers receive from me the complete measurements and description of your figure. And when you get your corset, I give you a \$1,000 bond as guarantee that every measurement and the description of your figure were used in designing and making it."

At this point I interrupted her to ask "But what about style? Is my figure so good that a corset made to my exact measure will give me correct style?"

"Yes, because the Spencer Corset is not 'made-to-measure' in the usual sense of the term. What we actually do is to create a special design for every customer. The so-called 'made-to-measure' corset is usually selected from a catalog and corresponds to the most obvious measurements, at the waist, hip and bust. But that does not necessarily mean that the style will be right.

"Now style is a matter, not of measurements, but of lines and curves. What our designers do is to start with your measurements, then by building a corset with correct lines and curves, with boning skilfully placed, create on your figure the most recent style.

"In this process, therefore, they do not merely reproduce your figure. They correct it, where necessary. You know, of course, that your figure and your style as well as your health depend largely upon your posture.

"Prominent doctors and educators have found, after a great deal of study, that there are three typical postures assumed by mankind. The 'erect' posture is normal, healthful and stylish. Most young girls have it. Four out of five women lose it before they are thirty, and fall into one or the other of the two faulty postures. One of these is the 'fatigue' type—slumped down, with sunken chest and rounded shoulders. The other is the 'lordosis' type, with a deep curve in the back near the waist.

"Too many women have been led to believe that they cannot be in style without being uncomfortable. As a matter of fact, the normal erect posture, which is good style, is also the most comfortable and healthy posture, once you attain it. Spencer Corsets make it easy for you by gently insisting upon good posture. They are so designed that they redistribute the flesh and gradually re-locate the bony structure, restoring the figure to normal.

"No doubt you have had the experience of putting on corsets which, when new, were stylish but uncomfortable, and which in a short time became comfortable, but entirely out of style, because they had lost their shape.

"Spencer Corsets retain both their style and their comfort. We guarantee that they will absolutely keep their original shape as long as you wear them, if you adjust them daily."

By this time I was interested enough to ask the corsetiere to take my measurements, which she did with the greatest care. I had just one lingering doubt.

"How soon will I get the corset?" I asked. "Creating a special design for each customer must take a long time."

"Not at all," she said, as she folded up her tape measures. "The Spencer system is such that a corset is completed in one week after the order is received by the designer."

I need not describe the corset which she brought me a short time after, and I cannot adequately describe the feeling it gave me the moment I put it on. There was a sense of youthful vigor and buoyancy which I had not felt for years. And when I looked in the mirror, I seemed to see myself again as I was at twenty—except of course that the style was that of today.

And the best part of it is that my corsetiere tells me that my gowns will keep their style longer because my corset never loses its shape.

SPENCER
Rejuveno
CORSETS
 SURGICAL SUPPORTS

Made by The Berger Brothers Company, New Haven, Connecticut. If you do not find their representative in your telephone book under the listing "Spencer Corsetiere," write direct to the company for the address.

FIG. 24.—"Human Interest" copy appealing to "Self-gratification," with the subordinate appeal to Competition (see p. 42); note the subtle manner in which description is made to assist persuasion.



FIG. 25.—An appeal to Self-gratification (see p. 42) by suggestion. For the part played by illustrations in this sort of advertising, see p. 17.

highroad of desire. It is only when the picture "talks" that it helps in selling goods.

Of course suggestion is not effected by pictures alone. The statement that the product is in daily and growing use at such and such a factory; that so many hundreds are daily consumed at So-and-So's hotel; that Dr. invariably recommends the product, etc., etc., would be neither of interest nor of value, as a statement in an advertisement, were it not for the suggestion such a statement carries to the mind of the reader that the article must be good if used under such circumstances. The value of this sort of suggestion lies in the interest it awakens, in the imitation or rivalry it provokes, in the advantages it indirectly proposes, in other words, in the manner in which it sets the imagination to work.

The methods of using suggestion in advertising in order to stimulate or set in operation the human emotions that control buying are limited only by the copywriter's imagination and his knowledge of the emotional springs of human action.

2. *Persuasion*.—Persuasion may be addressed to considerations of health, of comfort, of efficiency, of safety, to the appetites and vanities, to self-indulgence—in fact, to all the ordinary human emotions. By an appeal to my sense of comfort I am quickly brought to desire that which will contribute to my comfort; by an appeal to my ambition or to my desire for more money I am persuaded to try to qualify myself for advancement or for increase in salary. See, for example, Fig. 26.

Persuasion is exercised when I am urged to order cigars of which I may smoke a dozen and return the rest without cost, in case I decide I do not like them. Persuasion by suggestion is what is resorted to by depict-

“Another \$50 Raise!”

“Why, that’s the third increase I’ve had in a year! It just shows what special training will do for a man.”

Every mail brings letters from some of the two million students of the International Correspondence Schools, telling of advancements and increased salaries won through spare time study.

How much longer are **you** going to wait before taking the step that is bound to bring you more money? Isn’t it better to start **now** than to wait five years and then realize what the delay has cost you?

One hour after supper each night spent with the I. C. S. in the quiet of your own home will prepare you for the position you want in the work you like best.

Yes, it will! Put it up to us to prove it. Without cost, without obligation, just mark and mail this coupon.

FIG. 26.—“Human interest” copy embodying “Persuasion.”
(See p. 101.)

ing a woman tired to the point of exhaustion through following the old methods of sweeping and housecleaning, as opposed to the smiling figure of a woman who, by making use of a vacuum cleaner, is declared to have finished her housecleaning before 9 A. M., and with little or no exertion. Obviously persuasion, but persuasion of a different nature, must be exercised when offering cigars to women, as compared with the sort of persuasion needed to make the same commodity attractive to men. Here, once more, we see the need of a thorough study of the market—the prospects. Here, too, an intimate knowledge of the emotions that should be awakened is vital before one can decide on what form of persuasion to adopt in one's copy.

Persuasion, then, has for its object what might be described as the pushing of the prospect "over the edge" of his hesitation. We know from personal experience that it is easy to become interested in an article that we see advertised, but that the desire to buy is often not so developed as to make us reach a decision to buy it. Persuasion is aimed to overcome the indecision, the hesitation, the procrastination, and to turn the half-formed desire into decision. The most effective sort of persuasion is that which shows the advantage of *immediate action* through the offer of special prices, discounts for a limited time, free trial, etc.

It must not be forgotten, however, that after all, one of the most persuasive methods of all is to tell people what they are most interested in hearing, or what they most desire to be assured about. This is just what good advertising does, if the plan is properly analyzed beforehand. A woman who is thinking of buying a washing machine *wants* to be assured that the machine offered her will wash her clothes cleaner and with the least effort

Don't, Madam— Don't Try to Bake Beans



It takes too many hours. And no home oven can fit beans to easily digest.

Leave this dish to the Van Camp scientific cooks. They have worked for years to perfect it. They have the facilities.

The New-Day Way

The Van Camp experts—college trained—make a science of bean baking.

Their beans are grown on studied soils. Each lot is analyzed before they start to cook.

Their boiling water is freed from minerals, for hard water makes skins tough.

Their baking is done in steam ovens. Thus they bake for hours at high heat, without bursting or crisping a bean. And they bake in sealed containers so no flavor can escape.

The Ideal Sauce

They perfected a supreme sauce by testing 856 recipes. It is ideal in its tang and zest. That sauce is baked with the pork and beans, so that every atom shares it.

The result is beans as men like them. They are nut-like and whole. They have savor and zest. And they don't upset digestion.

Such beans can't be baked at home. They are nowhere baked as we bake them. Serve a meal of Van Camp's and you will gain an entirely new idea of baked beans.

VAN CAMP'S

Pork and Beans

Baked With the Van Camp Sauce—Also Without It

FIG. 27.—“Analytical” copy (see p. 79) with a combined appeal to Utility and to Moral and Esthetic Instincts. (See pp. 42, 43.)

to herself as well as in the most satisfactory manner. The person who is considering the purchase of a substitute for coffee *wants* to be assured that the brand under consideration is wholesome and appetizing. The woman who is impressed with Gold Dust as a possible cleaner *wants* to be assured that it really is cleanly and efficient. In each case, such assurance, if accompanied by suitable statement of facts, is highly persuasive *because at that stage the desire for the article itself and the buying motive are already awakened.* The "persuasion" is accomplished by stressing the facts that appeal to the right instincts and buying motives, that is, the facts that the prospect *wants to know.* Thus persuasion, in some form, must be present in every "human interest" advertisement, if the latter is to accomplish its object.

It is highly useful to bear in mind that the human mind finds it difficult to make *new* decisions. That is to say that action comes more easily as the result of persuasion if the action sought is of the habitual sort. Here again is emphasis laid on the value of a study of the emotions and buying motives that are customary with the class appealed to, in order that the advertising appeal may suggest such action as conforms to the habits of the class, and does not run counter to the resistance of inertia by attempting to induce action to which the class is unaccustomed. To give an extreme example: a department store offers a bargain sale of cotton goods. It stipulates in its advertisement: "only ten yards to a customer; no telephone or charge orders accepted." This offer is addressed to the class of customers accustomed to shopping personally; and while it excites their desire, its conditions are in line with their habits and modes of decision. On the other hand,

the same store would never think of advertising costly dinner dresses on the same basis. The appeal is in the main to a different clientèle, who are in the habit of inspecting critically before buying, and who do so without the thought of "bargains"; who will buy one or several, as fancy may dictate, and without any restriction or dictation on the part of the store; and whose purchases are usually "charge orders." In the two cases persuasion and decision are brought about by entirely different appeals. But the action that is induced in each case is the action that is *habitual to the class appealed to*.

3. *Analysis and Description*.—Used alone, mere description is not very convincing. It is a contributive, rather than an independent element in copy. Yet it belongs in the "human interest" category, for the reason that it must be used to a greater or less degree in a large proportion of advertising.

Description is used to support the main appeal, whatever the nature of the latter may be. It can rarely be made effective if it is allowed to overshadow the rest. Its use must be justified by making the details described interest or affect the reader's sense of need, by exciting or contributing to his decision to buy. He is not interested in the abstract qualities or details of your shaving cream, nor in its ingredients, nor in the quantity manufactured annually. What he is interested in is the fact that it is smooth in its application, that it softens the beard, that it makes shaving easier *for him*. Generalities dragged into description are fatal.

It will perhaps be clear at this stage of the discussion that different kinds of copy may be combined in the same advertisements with good effect, provided only that they are given different degrees of emphasis and of importance in the advertisement as a whole. "Reason

why" copy may quite appropriately associate argument with its proof; suggestion may be strengthened and made more effective by being backed by description. The charts on pp. 70, 71, show that this combination is effective and desirable.

The discussion in this chapter may be made serviceable, not as an abstract classification of advertising methods, but as a means of fixing permanently in the mind the necessity of knowing the product intimately and thoroughly, as well as of judging intelligently and wisely which kind of statement may best be combined with what tone of appeal, and, speaking generally, what combination of appeals will most effectively "get in its work" in a given case.

It may, finally, be useful to give the following as a criterion by which to determine when to use one or the other of the two classes of advertising mentioned in this chapter:

"Reason why" copy is appropriate for advertising commodities that are utilitarian in nature, which serve as the means of satisfying some more or less impersonal need, such as machinery, instruments or tools used in the arts and sciences or in business, manufacturing, building, etc.; such commodities, again, as insurance policies, investments, money-making propositions, and *impersonal* proposals generally.

"Human interest" copy is appropriate for commodities that are consumed by or used in connection with, the human body, or that minister to the personal desires and appetites; where the appeal is to instincts, emotions, tastes, rather than to the reason; where, in other words, the connection is *personal*, rather than remote or abstract.

As shown by the illustrations scattered throughout these pages, one is not confined absolutely to one or

other of these classes of copy. The choice of the kind of copy that is to predominate can be determined safely and surely by the analysis just given, however, and the other, or subordinate, class can, as we have seen from examples, be allowed sometimes to contribute some of its features (see Figs. 5, 8, 12, 21, 27, and pp. 76-77).

CHAPTER VI

THE SEPARATE ELEMENTS OF THE ADVERTISEMENT

We have now discussed the various considerations which influence the tone and the character of the advertisement, regarded as a whole. It remains for us to consider the separate elements which go to make up the completed advertisement. By this we shall gain some idea of the technique by which the principles heretofore discussed are to be applied.

Roughly speaking, the framework of an advertisement in a journal, a newspaper or other advertising medium, and the framework of an independent pamphlet are alike, in the sense that each has its principal headline (or "title") at the opening; each has the body (or "text"), sometimes split up with subordinate headlines or display, and each has its close. In the brief treatment of the subject to which the space at our command limits us, it will not be so useful to consider the minutiae of the differences in each as it will be to consider the principles applicable to the building of all classes of advertising alike.

1. THE PROPER SEQUENCE OF THE ELEMENTS

Just as there is a sequence in the steps which the copywriter must take before his copy can be produced, so there must be a definite sequence of the ideas expressed in the copy itself. We have already referred to the

Bread!

Bread costs money.

It is a substantial item among your expenditures, and will continue to be.

Are you wasting it, and wasting the time of your help, by hand slicing? Did you know that machines can be had which will slice your bread swiftly and economically?

We have ten styles and types of bread-slicing and stacking machines, hand and electrically operated, ranging in price from \$35 to \$180. There is surely a Liberty Slicer which will suit your requirements. Let us know—

The number of loaves of bread you are using daily and the size of loaf you use, and we will tell you whether you ought to have a slicing machine, and which of our models will best suit your case.

Then, if you like—

We will send you that machine on trial, for installation and use in your kitchen, with no obligation of any sort on your part, even as to transportation charges, in order that you may test its operation and its efficiency.

You can't lose!

We are manufacturers of the largest and most complete line of bread and roll slicing machines in the world

Liberty Bread Slicer Company

482 Lexington Avenue

New York City

Satisfaction Guaranteed or money returned

FIG. 28.—“Reason why” copy (see p. 88) with a good “sequence,” and with a convincing close that tends to impel to action (see p. 126), although it lacks a final “clincher,” which would add to its effectiveness. (See Fig. 37.)

necessity of a "logical" presentation of the subject-matter of an advertisement. It is necessary to emphasize here the reason for this.

A prospect cannot be induced to buy until he has first been made to feel the *need* of the commodity offered. He must next be led to *desire* the product (and this involves the question of the tone of the copy, to be answered by reference to the charts on pp. 70, 71). Finally, he must be brought to a *decision to buy*. These are not only the logical but the necessary mental stages through which the prospect must pass before he actually exchanges his money for the goods offered.

This sequence of mental operations represents what psychology terms the law of "sequence of ideas," and the copy-writer must have it in mind in his work. As applied to the writing of copy, it means that the advertisement must be so planned, so framed, as first to show the prospect his need; next, to awaken in his mind a desire; and, third, to bring him to the decision to gratify that desire. This, again, means that *mention of the need which the product will satisfy should logically precede the description of the commodity itself*. For such a purpose, a headline—which is discussed in the next section below—can generally be made to serve effectively. In three or four well-chosen words it starts an association of ideas leading to the personal recognition by the reader of a need which further reading of the advertisement must develop into desire. Thus, the beginning of the advertisement, whether by means of a headline or otherwise, should suggest something which is important from the standpoint of the *reader*, relating to *his* needs, *his* desires, *his* gratification, and not the name of the product itself.

The practical application of the "law of sequence,"



© B & B 1920

A Corn?

Why, a touch will end it!

A corn today is needless, and millions of people know it.

Years ago nearly every woman had them. Now women who know Blue-jay never suffer corns.

Ask your own friends.

Blue-jay comes in liquid form or plaster. One applies it in a jiffy — by a touch.

The pain stops. In a little time the whole corn loosens and comes out.

The proof is everywhere. Tens of millions of corns have been ended in this simple, easy way.

This is the scientific method — the modern way of dealing with a corn. It was created by this world-famed laboratory, which every physician respects.

One test will solve all your corn problems. Make it tonight. Buy Blue-jay from your druggist.

Chicago BAUER & BLACK New York

FIG. 29.—A good example of the headline and of the beginning of the advertisement suggesting a need and the way the need can be met. The "sequence" is admirable, the name of the product being subordinated to its description. The name of the maker is small and at the end only, as being relatively immaterial.

E. T. TROTTER & CO.

576-602 JOHNSON AVE.,
BROOKLYN, N. Y.

MANUFACTURERS
OF HIGH - GRADE

Insulating
Compounds

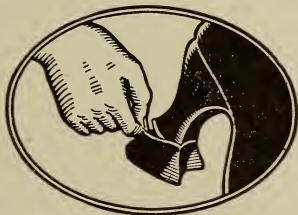
PORCELAIN AND BATTERY
SEALING COMPOUNDS
SLOW BURNING COMPOUNDS
RUBBER SUBSTITUTES
HYDRO CARBONS
POT HEAD COMPOUNDS
COMMUTATOR COMPOUNDS
UNDERGROUND COMPOUNDS

Dealers in Ozokerite, Ceserine
and Asphaltum

FIG. 30.—An illustration of bad "sequence." The name of the makers suggests nothing to the reader, and the products he may be expected to need are named last. (See p. 111.)

therefore, excludes from good copy all mention, at the outset of the advertisement, of the firm name, of the product itself, or of the trade name of the product. These all come later, in their proper place—their sequence. And the greater the variety of uses to which the product can be put, the greater is the variety of effective advertisements that can be planned, with this idea in mind. "One idea at a time," is the rule that must be observed in all good advertising, and this is particularly true regarding the suggestion to the reader of his need for the product. Attention must never be diverted or dissipated by giving in one advertisement a list or a series of *different* needs for the product which the prospect may be expected to experience. But if the headline, for example, which may have been used to call attention to a need, is changed from time to time, providing always that it is one that creates attention and suggests a need, the body of the advertisement containing the descriptive material may remain unchanged throughout the successive changes of the head. The effect of suggesting a new need for the reader is that of an entirely new advertisement, as he sees the old description fitted to new needs each time. And it has the advantage of a cumulative pointing out of different needs, through successive advertisements, which has its effect in impressing the mind.

To what has just been said there is the apparent exception of cases where the product itself is designed to offer a combination of uses. To this class belong such commodities as "3 in 1" oil, the tool that is at once a tack-hammer, a screwdriver, a wrench, and a can-opener, etc. These are, however, actually exceptions, whose attractions for buyers and whose desirability consist solely in the variety of uses to which they can be put. In-



Put On Like Rubbers!

They keep heels level, prevent run-down heels and—you walk on cushions.

“U-Put-On”

Detachable Rubber Heels

For French and Louis Heels. Black, tan, gray and white. 50c per pair. Ask your dealer, or send his name with remittance. For size, mark outline of your heel.

Robert E. Miller
Incorporated

11-a Broadway... New York

FIG. 31.—Interest-awakening copy, with the right “sequence” (see p. 111), and appealing to “Utility.” (See p. 42.)

stances of this sort are too few to constitute more than ordinary exceptions to the general rule, and deserve only this passing mention.

There must, indeed, be a strict coherence of ideas between the several parts of the advertisement. Breaks in the continuity of thought are a serious weakness, and at best tend to weaken attention, if, indeed, they do not discourage further reading altogether. Not only must the right ideas be rooted in the reader's mind in the right sequence; but in developing that sequence there must be a logical progress of language and of thought, with an avoidance above everything else of a haphazard drifting from one idea to another.

2. THE HEADLINE

There are very few cases indeed where advertising can be made to attract attention without an introductory display line that will serve to attract the attention and make at least some impression. That is the function of display; and on its wise use will often depend whether or not the advertisement itself is read at all. For this reason a display line—especially the headline or introductory display line—should be brief, with the idea of catching the attention without any conscious exercise of the mental faculties being necessary. Three, four, or five words—the number depending somewhat on the width of the space available—are regarded as the limit of the standard, which, however, for special reasons, is sometimes disregarded. The opening display should express but one idea, and the object to be striven for is to express that idea in words that grip the attention and excite interest enough to induce a reading of what follows. Much can be learned in this particular

Help Your Men Start a Band

A factory band pays dividends in esprit de corps. Employees "take to it" and it is the testimony of organizations having one or more bands that a noticeable improvement in morale is quickly brought about.

And one of the particularly desirable features about starting a band is ready acceptance of the idea by employees. It is one of the items of welfare work which does not have to be urged. About all an employer need do is set the idea in motion and, perhaps, give some small temporary financial aid.

Big Organizations Have Bands

Here is evidence of the value of a band—in the very names of the organizations having them: Erie Railroad Company, Sears, Roebuck & Co., Packard Motor Car Company, Chicago Daily News, The Semet-Solvay Companies, Ford Motor Company, Standard Oil Company, Oakland Motor Car Company, Chicago Elevated Railroads, Commonwealth Edison Co., Chicago Shipbuilding Company. There are hundreds of others.

Information at Your Disposal

The house of Lyon & Healy has equipped many bands. Valuable experience gleaned in this way is at your disposal. How to suggest the idea—estimates—easy payment plans—the instruments necessary—the selection of a band leader—mistakes to avoid—and other matters to be considered in starting a factory band have all been worked out. Correspondence from employers is solicited and expert advice is free, whether a band be started or not.

Catalog of Band Instruments

As an initial step, send for free Catalog of Band Instruments, picturing, describing and pricing band instruments and accessories. Lyon & Healy instruments are used by bands everywhere. The finest band instruments produced are the famous Lyon & Healy Own Make. Others, each best for the money, are the American Professional, Climax and Regimental.

Write us for the free booklet, "Starting a Factory Band"

LYON & HEALY

60 to 80 Jackson Blvd.

CHICAGO

FIG. 32.—Copy illustrating the use of "Headlines" and "Sub-heads." (See p. 116.) Incidentally, note the appeal to "Competition" (see p. 42) in the reference made to organizations already having bands.

by a study of newspaper "heads." They tell enough of what is in the story itself to excite interest in the story, but they make no attempt to tell the whole of the story. So in advertising, the "head" should, by suggesting some feature or attribute of the subject of the advertisement, make the reader feel that it is worth while to read what follows, in order to get the whole story of what the article can do for *him*, or how it can satisfy *his* need.

Headlines may be interrogatory, exclamatory, suggestive, commanding, or, indeed, of any form which will accomplish the object aimed at, with due regard to the class of readers appealed to. Thus it is obvious that the use of a slang phrase such as, "Let's Play Hookey!" which, properly used, might ingeniously lead to an effective advertisement of golf clubs, would scarcely be regarded as appropriate in a church or school paper, the circulation of which was largely in the home. Aside from this, however, the fundamental idea of the headline is that it must convey a definite thought, or create a vivid image without any uncertainty that requires concentration on the meaning. The choice of the form is of course influenced by the nature of the product offered and by the characteristics of the group appealed to. Notice here the headline, "Would You—for a Friend?" (Fig. 12). One would scarcely employ such a line as this in an attempt to sell, say, cotton goods to the trade, or heavy trucks to manufacturers (see, for example, Figs. 16 and 21). Nevertheless every such line must embody some shade of the "self-interest" idea which may seem suited to the class to which the advertisement is intended to appeal. The headline just quoted is used in a masterly fashion in the advertisement shown in Fig. 11, *because it is used in a proper*



This little drama is enacted every business day somewhere by the men who furnish the money and direct the plans for the publicity of their product.

Around that big director's table sentiment gives way to sense, facts are sought rather than fiction, exactness demanded instead of estimates.

The advertising manager, the agent, the publisher all recognize the insistent and growing demand for circulation facts.

"A. B. C. Service" supplies this information in a uniform, standardized, comprehensive, far-reaching manner—gives a definite gauge of just what your dollar will buy in any desired field or class.

It is one thing to make a recommendation for an appropriation; quite another to have your recommendation justified by facts.

Why not back up your plans with the knowledge and facts that "A. B. C. Service" places at your disposal? Its cost is but a fraction of the cost of doing without it.

The Audit Bureau of Circulations is a co-operative organization—not for profit—its membership includes over one thousand Advertisers, Advertising Agents and Publishers, in the United States and Canada, who believe in standardized circulation information. Complete information regarding the service and membership may be obtained by addressing—Russell R. Whitman, Managing Director.

AUDIT BUREAU OF CIRCULATIONS

15 East Washington Street, Chicago

FIG. 33.—Copy admirably illustrating the use of an appropriate headline, a correct "sequence," and embodying a sales appeal of considerable force.

environment. The widely known and decidedly effective headline, "There's a Reason," is effective because it is used in an appeal to the self-interest of the reader, based on his health and enjoyment. *There's a reason* for using this headline in just this connection that would be woefully lacking if it were used, say, in an attempt to sell sugar, or jewelry, or fur coats! It is vital, therefore, to keep in mind the principle of *suitability* which must underlie attractiveness of headline. "Catchy" headlines, which merely compel momentary attention, but are not appropriate to the subject and to the class of readers, will attract casual notice only, and will not lead to sustained attention and to interest in the body of the advertisement. And without the latter the advertisement might almost as well never have been written at all, for all the good it will do. Headlines must, therefore, be *appropriate* as well as "catchy."

Consider the following effective headlines from the point of view just discussed:

"Now for the Dishes!"

Advertising a dishwashing machine, offering relief to the tired housewife who exclaims after each meal: "Now for those tiresome dishes!" Illustrating an appeal to "Utility" and to "Moral and Esthetic Instincts." (See p. 43.)

"Eventually—Why not Now?"

Advertising a brand of flour. Illustrating an appeal to "Utility" and to "Moral and Esthetic Instincts." (See p. 43.)

"Like a North-Pole Zephyr"

Advertising an electric fan. Illustrating an appeal to "Self-Gratification." (See p. 42.)

"Eliminate This Waste!"

Advertising a time-saving device. Illustrating an appeal to "Caution" and to "Utility." (See p. 42.)



It was a great vacation, but I am glad to be back.

I've often heard people speak of coming home to rest up after a vacation. They said it as a joke, but there's a certain amount of truth in it.

A vacation is lots of fun, but there's no denying the comfort of getting back home.

My own bed, the good home-cooking, the conveniences of my own clothes closet and the luxury of my own bathroom certainly look good to me.

But the greatest pleasure of all is to get back to my own porch with my favorite cigar—CINCO—the most restful cigar in America.

FIG. 34.—An instance of the use of an illustration that is entirely inappropriate to the nature and purpose of the advertisement, as well as of an introduction that is ineffective because its subject has no logical connection with the goods offered.

“Wash Day Can Be ‘At Home’ Day”

Advertising a washing machine. Illustrating an appeal to “Utility” and to “Moral and Esthetic Instincts.” (See pp. 42, 43.)

“Who Crosses Your Property Line?”

Advertising a fencing material. Illustrating an appeal to “Caution.” (See p. 42.)

“Lighter Housework for Summer Days”

Advertising a floor covering. Illustrating an appeal to “Utility” and “Moral and Esthetic Instincts.” (See pp. 42, 43.)

“What Happens When You Serve Pie?”

Advertising a lard substitute. Illustrating an appeal to “Moral and Esthetic Instincts,” to “Self-Gratification,” and to “Utility.” (See pp. 42, 43.)

“Save What You’ve Got!”

Advertising a savings scheme. Illustrating an appeal to “Desire for Gain.” (See p. 42.)

“The Power Behind the Voice”

Advertising telephone batteries. Illustrating an appeal to “Caution.” (See p. 42.)

“Say It with Flowers”

Advertising flowers. Illustrating an appeal to “Moral and Esthetic Instincts.” (See p. 43.)

These lines are selected and quoted at random, and not because they are in any manner superior to many hundreds that can be encountered any day in booklets, folders, circulars, newspapers, or magazines. They are cited simply as ordinary examples of what may be done with the short headline, and of what its relation to the *spirit* of the advertisement should be. The principle that they serve to illustrate is worth more than superficial notice. The noteworthy thing about them is the fact that terse language—usually four or five words—can be made to attract attention and to awaken interest,

HANDS UP!

Come Across!

The Landlord, the Tax Collector, the Milkman, the Butcher, the Grocer, use more polite language, but they make you stand and deliver just the same! You're fighting against too big odds. Quit it and have your home outside the city limits. Let's talk it over.

Here's a splendid opportunity to have a nice Country Home in that beautiful suburb—

FIG. 35.—An instance of an unfortunate choice of a headline. It attracts attention, but it conveys a suggestion that if the reader buys he is to be "held up"—and hence is lamentably unsuited to its purpose—a case of a strong headline which is *destructive* of interest. (See p. 120.)

while expressing a thought in tune with the advertising matter that follows. That is to say, they are not mere "catchy" phrases, but each one serves to start a thought in the reader's mind that leads up to the main idea later. This, then, is the object to have in mind when preparing a headline for any form of advertisement.

3. THE BODY OF THE ADVERTISEMENT

What we term the "body" of the advertisement is, of course, the main descriptive portion, although this latter may—and generally should—be broken up with subordinate display lines and with illustrations, if any of the latter are planned for. The subject of illustrations ("cuts") forms no part of our present subject. The general subject of illustrations in advertising will be treated at length in another book in this series. But it may be said in passing that illustrations in "direct" advertising (as distinguished from "publicity" advertising and perhaps from circulars and folders) are less necessary than is generally supposed. Pretty pictures, designed merely to catch the eye may actually serve that purpose, but they will do nothing that is effective in furthering the purpose of the advertisement itself unless they tend to assist the understanding, to intensify proof, or to stimulate desire. Some of the best and most forceful advertisements are all type, and they have the qualities just mentioned. Unless thoroughly pertinent, illustrations will, as often as not, cumber the space and distract rather than assist the attention.

Whatever else the body of the advertisement may contain, it should, of course, give prominence to the name of the product advertised and, if there be a trade mark, to this also. We have discussed trademarks in

Chapter II in relation to their value in publicity advertising. Except as they serve to stimulate recognition, and to recall the product to the mind of the reader, they are not of much immediate value in direct advertising. Nevertheless, even in direct advertising, trademarks and names have a certain publicity value which is cumulative with repetition, and hence it is usually profitable to include them in direct advertising.

It is, of course, in the body of the advertisement that the blending of the selling motive with the appeal to the self-interest of the reader should take place. This may be carried out, either directly, by showing how a saving may be effected by purchasing the article in question, or by intimating that the price will shortly be raised (the familiar "Order Now!") (see Figs. 13, 26, 36); or the language may be suggestive (see Figs. 23, 25); or it may be argumentative (see Fig. 11); or persuasive (see Fig. 12); or, finally—and this is most common—it may be descriptive (see Fig. 24). But whatever the form, each must tend to show the reader some advantage which appeals to his self-interest, or it will be largely ineffective—it will have no motive. For this reason it should be remembered that argumentative copy, being almost purely an appeal to the intellect of the reader, is always vastly strengthened by the judicious addition of persuasion or suggestive matter—and even here the self-interest idea should be injected in some form, if possible. Note the manner in which this element is injected in the copy in Figs. 12 and 25, which belong respectively in the categories of Utility and Self-Gratification.

After all, it will be obvious that it is of little use to try to sell something to others through advertising unless your appeal tends to show them in some way that

it is to their self-interest to buy. Obvious as this principle is, one encounters many an advertisement which is so formal as to compel the critic to examine it with much thought in order to discover how the advertiser justified the copy and the consequent expenditure. But the copy-writer who keeps this principle in mind is less likely to lose the desired inspiration than is he who writes without reference to established principles and a definite plan. A correct determination of the *kind* of self-interest which may be said to be uppermost in the minds of his market will complete his task in this direction.

No copy should be passed by a writer as satisfactory until it has been laid aside and later examined critically, as if new and strange to him. At such an examination it should be tested *from the point of view of the reader*, and to pass such a test it should satisfy the critic that it will (1) attract attention; (2) excite interest; and (3) induce a continued reading of the whole. But that is still not enough. It remains to convince one's self that it (1) appeals to the *right kind of self-interest* in the reader; (2) will arouse his desire; (3) will make him translate desire into decision; and (4) that *his decision will correspond to what you have aimed at persuading him to do*. This last is the crucial test. It leads us to a consideration of our last division, the close of the advertisement.

4. THE CLOSE

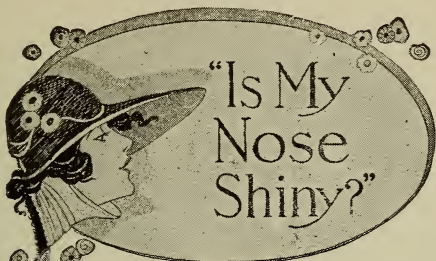
As with business letters, so with advertising: a strong presentation of the subject is frequently nullified to a greater or less extent by a weak close. The attention of the reader has perhaps been fully caught; his interest

may have been aroused; he may even have read the advertisement through with sustained interest; the thing advertised has intrigued him—perhaps even his desire has been awakened. And then—he lays it down with a weak indecision, saying to himself: “That’s a good thing. Some day I’ll write and ask about it.” And that is usually the end of it, so far as actual “action” is concerned. The weakness of an advertisement that produces such a result in the minds of more than a few lies in its lack of a forceful final clinching statement or urge. In some form or other, in some sort of language this should embody the idea: “YOU need this. The price is insignificant in comparison to what it will do for YOU (in convenience, gratification, labor-saving, money-making, etc.). Sit down and write your order NOW! If you don’t, you’ll be sorry later, for you know you need it, don’t you?” This language is not offered as a standard, but merely as embodying in expanded form the final idea that has to be brought home with all the force possible. The point is, that you must not leave your reader until the preceding stages of need and desire have, if possible, been crystallized into a decision to buy immediately. A decision to look into the matter later is not the sort of decision for which you have written your advertisement and spent your money; it is virtually a decision against you. In this sense the advertisement is a failure—and the failure is due to the weakness of your copy. The critical examination of the copy recommended in the section just preceding is the means by which this should be discovered. To do this it is necessary to make yourself see the thing through the reader’s eyes. Your appeal has to be one that will not only induce him to *want* your product, but

will make him *decide* to get it, and, further, will lead him up to the point of *actually getting it*.

As a matter of fact, men and women are a good deal like children in many of their characteristics. And it is the business of the copy-writer to know how to avail himself of this fact. Thus people—taken in the mass—have the habit, largely, of doing what they are accustomed to do, that is, they buy, and they keep on buying, what they have been accustomed to buy. But almost equally patent is the inherent disposition in people to do what they are told to do. Good advertising (except some of the “publicity” sort) is, in reality, designed to overcome the first-mentioned tendency in people, and to induce them to do something else, namely, what the advertisement tells them to do. And advertising is successful in direct proportion to the extent to which it succeeds in making people do as it says. The “Do it now!” injunction is inherently likely to strike a responsive chord in most natures, and needs only to be properly tuned to bring about the desired compliance. What is involved in the proper “tuning” has already been explained in connection with the charts on pp. 70, 71. The particular point to be emphasized here is that people’s minds are instinctively receptive to the “Do it now!” idea, and that the psychological way to induce the desired buying action is through some phase of this idea.

Thus, advertisements must have an impelling close that urges the reader to action, unless they are of the “publicity” kind, which do not look so much for immediate, personal sales as they do for the establishment of a name and reputation. Many forms of advertisement seeking immediate sales may well have the coupon idea incorporated in them (see Figs. 36, 37), and these are



“Is My
Nose
Shiny?”

Yes—it probably is, if you depend upon ordinary old-style face powder. But *not* if you made your toilet with wonderful

La Meda Cold Creamed Powder

Use LA MEDA COLD CREAMED powder in the morning and you are *sure* of a velvet smooth, powdery fresh appearance all day. A skin charm that has none of that overdone suggestion. Heat, cold, rain or perspiration will not mar it.

Guaranteed. Can not promote hair growth. Tints—Flesh, White, Peach Blow. Sold at toilet and drug counters or sent upon receipt of price—65 cents.

This Coupon Brings A Trial Size Free

LA MEDA MFG. CO., 103 E. Garfield Blvd., CHICAGO

Please send me Free, your Liberal Test Jar of La Meda Cold Creamed Powder in the..... tint. I enclose 10 cents, (either stamps, or coin) to pay postage and packing.

Name

Address

I usually buy my toilet goods from

.....

FIG. 36.—“Persuasive” copy appealing to “Self-gratification” (see p. 42), relying on “Suggestion,” and with a “clincher” close in the form of a coupon calculated to impel immediate action. (See p. 127.)

governed, of course, by what is said above of circulars. The principle governing the framing of the close is the same for all sales talks, and calls for ingenuity and flexibility in its application.

The psychology of the "clinging" close is forcibly illustrated by occurrences that can be observed any day in front of retail store windows attractively arranged and offering displays that are thoroughly inviting. Let us suppose a show window exhibiting an attractive line of men's shirts and furnishings. A passer-by stops, gazes, examines the display, is interested to the point of admitting to himself that he would like to have some shirts of just such patterns as he sees displayed in the window. He even hesitates and considers entering the store in order to buy. But—he hesitates: with the result that he decides he will get them tomorrow or the next time he passes the store. He moves on, and fails to buy.

All that was necessary to cause him to buy was some extraneous influence which would impel him to immediate decision on his first impulse and to consequent favorable action. It is not to be denied that show windows serve to sell goods. But that many persons are but half persuaded as a result of seeing a display of attractive goods is equally not to be denied. And herein lies a principle which may profitably be applied to the advertisement.

The psychology of a situation such as we have mentioned is thoroughly appreciated by the small dealer in, say, second-hand clothes. He makes it a point to stand in his doorway, where he insistently urges such hesitating prospects as he sees, to enter his store. Not to enter is difficult, requires powers of resistance possessed by few. The result is that he generally suc-

Who Wants More Money?

Mr. Vernon of Colorado Did.

He was in school and he found he needed a good bit of money to "keep up with the boys." He wanted to be always well dressed, he liked to take part in all the student activities, he enjoyed a pocketful of spending money, and, besides, he was planning on a college course in the fall. Like most energetic, upstanding young men he was determined to get the most out of his opportunity—socially as well as intellectually—and that takes money. So he began looking about for a sure, steady supply.



And This Is How He Got It.

He came upon an advertisement much like the one you are now reading, and began to figure. He knew that many of the worthwhile people of his acquaintance were regular readers of THE LADIES' HOME JOURNAL or THE COUNTRY GENTLEMAN. He reasoned, rightly, that an industrious worker ought to be able to secure a good many subscription orders, so he wrote us. Since that time he has had \$10.00—\$20.00—sometimes \$30.00 extra to spend each month.

You, Too, Can Have Extra Dollars

If you have even a few hours a week to spare, you can earn plenty of extra money acting as a subscription representative of the universally popular Curtis publications. No experience is required; the work is easy and pleasant; the commissions and salaries unusually generous. Let us tell you all about it.

CLIP AND SEND TODAY!

The Curtis Publishing Company,
808 Independence Square, Philadelphia, Penna.

Gentlemen: I can spare a few hours each week for your work if the pay is liberal enough. Please tell me about your offer.

NAME.....STREET OR R. F. D.....
TOWN.....STATE

FIG. 37.—Example of the "human interest" tone and of the clinching close. The dominant appeal is, of course, to the "Desire for Gain." (See p. 42.)

ceeds in making a sale, because he succeeds in crystallizing the customer's hesitation into decision and resulting action, by means of his argument and persuasion, or even by the hypnotic power of mere insistence.

An advertisement offers the goods—as does the show window—but unless it does more, it is but a show window—and is even less attractive than the display of a good show window. In order to accomplish more than is accomplished by the mute display, the advertisement must combine the effect of the display—the offering—with something that will assist in crystallizing desire into action. It must “clinch” the sale by an insistent persuasion, bringing decision as a climax to the emotions of interest and desire awakened by the early part of the advertisement, and impelling the reader to the act of writing the order of purchase or of proceeding to the store to buy.

When an idea finds lodgment in the human mind, the natural tendency is for the mind to translate the idea into action. This is a trite principle, but a highly important one in advertising practice. If the advertisement can be made to instil in the mind of the reader the *idea* that he needs the product offered, that he ought to buy it, and *that now is the time to do it*, human nature is such that he is very likely to translate that idea into action—and that should be the fundamental purpose of all direct advertising.

REVIEW

Finally, although use of the charts may guard you against error in making an analysis of your product, of the market, and of the dominant tone of your copy, there is always the possibility that in your first draft you may resort to a form of language—a style—which,

on sober second examination will not commend itself to you as it did when you first wrote it.

Look once more at Fig. 12. Suppose that you had planned that particular advertisement, and that in your first draft, instead of what is now the headline, you had written: "Tell Others About It!" It is quite true that, superficially speaking, this expresses in a general way a large part of what is said in the advertisement. And in your first enthusiasm for this method of approach you might, perhaps, be justified in commencing with such a line. Nevertheless you would be beyond all excuse or justification if, after having written the copy and having put it away for a while, you had been content to let such a headline remain. If, having so happily expressed your great idea, as is done in the body of the advertisement, the headline, "Tell Others About It!" had not shocked you, as tame and really a failure, you would indeed have missed the point of your own work and of its possible effect on the mind of others. For the thought of "telling others" that seems to pervade the advertisement is *not* the prevailing thought that is going to fasten on the mind of the reader, but is a masterly cloak designed for covering the delicate and subtle insinuation that the self-interest of the reader lies in using the shaving cream *himself*, and incidentally, telling others about it, perhaps.

Since the idea of the headline is to attract attention, notice what a wide difference there is between the two we have been considering:

Tell Others About It!

Would You—for a Friend?

The first, after all, gives no attractive pull on the reader's mind; it does not grip him—or perhaps even it may warn him away. Why should he care to tell others

about something, he doesn't know what? And what has he to do with "others," anyway?

But the second—doesn't it draw your interest so that you feel you must know more about what is being referred to? Of course, we are all ready to do it for a friend—whatever it is. One feels almost compelled to read on, in order to find out.

What is true of the headline is true also of the body. If a mistaken analysis is made of your subject, and if you should adopt a mistaken tone of appeal, which, however masterly the language you employ, is yet wholly unsuited to the class constituting your market, your advertisement is doomed to failure, no matter how forcible it may appear in the abstract, or as a mere matter of literary composition. It is better to find this out beforehand, even at the cost of sacrificing your own self-conceit. And the chances are that if you are as intensely critical of your own work, as you should be, you will spare yourself much loss and mortification, which, without such criticism, you are very likely to incur. Here, then, is where you can effectively apply the suggestions made on p. 135, regarding criticism of your own work.

Finally, these suggestions may be helpful, by way of epitome:

1. Plan your advertisement with cold-blooded precision on the lines indicated by the chart.

2. Make a mental picture of:

- | | |
|-----------------------|------------------------|
| | 1. The Product |
| offered to | 2. The Market |
| through | 3. The Dominant Appeal |
| with due reference to | 4. Buying Motives |
| aiming to create | 5. The Decision to Buy |
| crystallized into | 6. Action |

3. When the outlines of your picture are clear-cut and definite, the imagination may be given a duly controlled opportunity to fill in the psychological details of self-interest, of persuasiveness, as well as of proof, etc., that the situation appears to demand.

4. Enthusiasm for your own creation should never be allowed to persuade you to accept the first draft of your copy. The first draft is never so good as the second; the third will be better still.

5. When you are fully satisfied, lay the copy aside. Later take it up again and criticize it by asking yourself sternly: Does it meet this requirement, and that requirement, and that other requirement, of the chart? If it does not arouse your enthusiasm, it will not have much effect on your public. Be mercilessly severe with yourself and with your copy. For the public is merciless until it is won.

6. Your task is to *win your public*.

CHAPTER VII

COMMERCIAL LITERATURE FOR ADVERTISING PURPOSES

If viewed as advertising material, a circular, a booklet, a folder, or a catalogue has but one justification, which is to effect, or to assist in effecting, sales. To some extent this may be achieved by merely printing a list of the goods on paper. But this is equally true of the salesman without personality or pleasing manners—he will inevitably sell some goods at some time. But even as “the earth and all that there is in it” are said to be open to the grasp of the salesman of pleasing personality and of “human” characteristics, so the booklet or circular must be pleasing in appearance, must win the interest—and sustain it too—by its attractive arrangement, its skillful decorativeness, its inviting makeup, and, above all, its “human” tone. Some of the details just mentioned are mechanical, in the sense of being dependent on the artist and the printer for their result. Discussion of this phase of the subject is reserved for another volume in this series.

1. THE CIRCULAR OR BOOKLET

There remains, however, to consider the question of putting on the printed page of the circular a real sales talk, and of avoiding the perfunctory and the common-

place. Whether the circular or booklet is to be used to support a sales letter, to support a reply to an inquiry, or for circulation independently of any letter, it must be so framed as to carry a convincing sales talk—it must be, in fact, a salesman in print. The form will depend on the use to which the printed matter is to be put.

It is not enough, then, to decide in a general way to have a “circular” as part of your advertising literature. The questions to be met and answered first of all are: What part is it to play in the advertising scheme, and what is it to be planned to accomplish?

Naturally, if it is to be an enclosure with a sales letter, sent to new prospects, it must be worded differently and must have a different tone from one destined to be sent to old and steady customers by way of reminder and of general publicity. Again, it will have to be of still different character and tone if it is destined for the final step in a series of follow-ups designed to win the prospect to take the desired action of buying.

In the first instance mentioned, the circular will be more or less descriptive, containing, also, perhaps, details of price, with more or less indication of the quality and merit of the article offered. Being unlimited as to the number of pages that it may contain, there need never be a dearth of space for the most adequate description.

In the second case, it will perhaps devote itself largely to showing the extent to which the product has recently been improved, to the growing demand for it, and to such talking points as are suggested by the proper column of the charts on pp. 70, 71. It will be profitable, too, to enlarge on the “service” that is offered. This is a subject that can always be made convincing and interesting to the public, which is invariably impressed by the courtesy, promptness, personal interest and care which the

word "service" implies. So effective a subject is this, indeed, that large stores are sometimes to be found advertising this alone, instead of the goods they have for sale. Any individual touch that can be given to the "service" offered makes that feature stand out favorably as against competitors, and forms the elements for a successful publicity campaign.

Another device that has proved highly successful when a circular is sent without a sales letter accompanying it, is to enclose it in a letter of a nature similar to the following:

An offering of the utmost importance, affecting every individual and company in the _____ industry is briefly described in the enclosed circular.

You will find it to your personal advantage to read it.

The matter described will certainly interest—and will probably astonish—you.

For your own good—read it!

The psychology of such a communication lies in the fact that few persons can overcome their curiosity, and therefore most of those who receive the circular will at least open it and look it over. The habit is growing for busy people to throw circulars into the waste basket, unopened and unread, when they are received in a one-cent envelope with no communication or other accompanying sheet. If sent in a two-cent envelope, even accompanied by nothing but such an "interest awakener" as the form letter shown above, the circular has a far better chance of gaining an audience than when sent alone.

As intimated above, however, the ideal use of such commercial literature is in connection with a sales letter or a follow-up letter, to either of which the circular is complementary.

In the third case supposed above, printed literature will serve more in the capacity of the "close" of an advertisement, by adducing proof of the excellence of the product by means of testimonials or otherwise, and by containing a "clincher" in the form of a spur to action by the reader. It will perhaps, also, contain a post card or a coupon, the signing of which is urged on the reader by way of climax.

Nor are these all of the possible differences. Printed matter designed to accomplish the sale of mousetraps would obviously be less elaborate, less ornamental, less dignified, as well as less lengthy, than a booklet devoted to the sale of, say, automobiles or heating plants. The second consideration to be determined in advance of the writing of the copy is, therefore, the appropriateness of language, of display, and of size, to the purpose in view.

As will be seen, then, the preparation of commercial literature involves as the first steps: (1) an analysis of the prospective purchaser and (2) an analysis of the product, in order to determine: (1) the plan of the sales campaign, (2) the part that the specific piece of printed matter is to play in the campaign, and, from this, (3) what its size, appearance, and general treatment shall be.

Most advertisers who send out circulars fully appreciate the fact that a considerable proportion of them find a resting-place in the wastebasket without ever being given a reading by the person to whom they are sent. Much ingenuity has been expended on methods which

are designed to overcome the natural disposition of busy men to cast aside a printed document which is obviously advertising matter. One encounters many a circular which fails to disclose on its cover what it is about, but which bears some startling or attention-getting legend, such as:

If You Throw This Folder
into the Wastebasket—
Put the Wastebasket
in the Safe!

It is highly questionable whether this sort of thing does not react on the advertiser. It smacks of getting attention on false pretenses, so to speak. On the whole, the advertiser is most likely to be successful in inducing a reading of the contents of his circular or booklet if the cover bears an attractive statement which awakens legitimate interest—not mere curiosity. The latter is likely to be dissipated on very short notice and on very slender grounds.

As has been said already, the language and character of the body of the booklet will depend on the object to which the booklet is to be devoted. These will be determined by reference to the charts on pp. 70, 71, just as in the case of the advertisement. Mechanically, again, the text must be broken up with frequent subheads, with such artistic details as may be thought desirable. The art features are not part of our present subject. The principal psychological value of subheads, captions, etc., lies in attracting attention, in their making reference easy, emphasizing selling points, and in assisting the understanding. Paragraphs should be brief, sentences short, and the progress from point to point and from subject

25c to 75c You Save!

Give this fine, fat, juicy coin the once-over!

Put it over all the bumps from the good, old-fashioned bite to that modern bromide, the "acid test."

If you can't dope out enough third-degree stuff, call in our representative and let him help you.

And when the final returns are in, you'll find that this new coin is no 52-cent H. C. L. near-dollar, but 100-cent "cash money" that assays like this—

75c for your own pocket
or better still, for rein-
vestment in your busi-
ness

25c all you need to spend
to get as good or better
terms as you got from
your old dollar
100c on the dollar!

FIG. 38.—An instance of a dangerous type of advertising. This slangy, familiar tone was adopted for the reading matter of the first page of a folder that was sent to business houses as a sales argument. Its effectiveness is highly doubtful.

to subject should be logical, easy, and unforced. The volume entitled *Better Business English*, published in this series, should be consulted freely and constantly in this connection.

In circulars of appropriate size, effectiveness is greatly increased by writing copy with a definite view to devoting one or more complete pages to a given branch of the subject, beginning each new point with a new page. Thus each page or group of completed pages will represent logical stages in the sales talk, and consequently will help to sustain the interest of the reader through this sort of mechanical means. This suggestion applies, of course, to circulars the size of the pages of which is such as to permit this somewhat arbitrary handling of the subject-matter. The amount of copy that will fit a given number of pages is easily ascertained. The length of the proposed type-line (the width of the *printed* page) and the depth of the page (the number of lines on the page) and the size of the type to be used will first be ascertained. Your printer will advise you on these points. The average number of words in a type line of the ascertained length multiplied by the number of lines to the page will give the average number of words to the page. The number of words contained in any portion of the copy can be approximately estimated by the same method, and the latter can then be cut down or added to, so as to make up the number of words needed to fit the space allotted.

It is outside the province of this book to discuss typographical arrangement and display, but the importance of frequently breaking up the reading matter with subheads must not be lost sight of. It is not out of place to urge the advantage of studying as large a collection of pamphlets and circulars as can be obtained,

so as to get an "eye-education" in the details of mechanical treatment.

The circular must either accomplish the same thing that the advertisement is planned to do, that is, elicit orders from those whom it is planned to reach; or it must be so framed as to create a widespread demand which is expected to be satisfied by local dealers accessible to the readers, which is what is termed "publicity"; or it may be used as the "opening gun" in a follow-up series which is planned to be completed by a set of letters; or it may be in the nature of a catalogue, in the sense of being compiled with the idea that it will be kept on hand and be distributed to individual inquirers, as demanded. A circular with detailed descriptive matter, with illustrations of the product, and giving prices and other details, is often highly useful in replying to letters of inquiry. If it is compiled with this end in view, it serves to relieve the letter of reply from the burden of full description and to leave it more free for sales talk. A circular designed to go hand in hand with sales letters can thus be made to carry the description which would otherwise have to be incorporated in the letter. Thus each can add to the effectiveness of the other, if properly planned.

In short, the selling scheme, the sales talk, the tone of the appeal, of the circular are all controlled by the general advertising principles discussed in the present work. The subject of the "close" of the circular calls for some comment.

If the circular is to be sent out broadcast, for promiscuous distribution, or is to be used from time to time for giving information in response to an inquiry, it is little more than a specialized catalogue in character. It cannot embody the live sales talk, nor can it be given

the urgent "Do it now!" close, which an advertising scheme should have that is prepared for distribution to a specific list of prospects at a given time. The general tone of such a circular is more that of the catalogue, and its close can be little more than a dignified summary of the descriptive material and the superior advantages of the product described.

The circular that is designed for a specific campaign, on the other hand, is to all intents and purposes, an advertisement, and its tone throughout is governed by the sales talk appropriate to the product and to the market in view. Here the close must possess the form of the "clincher," designed to stimulate definite and immediate action. This is discussed at the end of Chapter VI, under the caption, "The Close."

The close of a circular or of a folder which forms part of a specific sales campaign is a subject to which considerable thought should be given. A circular which is compiled with the idea of being mailed to a definite list of prospects and through which it is planned to effect sales is much the same as a sales letter. It is a sales talk. As such, in order to be effective, it must follow the lines of advertising and of a sales letter as well. In other words, the climax must be reached in the close, and in it must be the last urgent suggestion to action—to order, to buy.

The salesman, as he reaches the culmination of his sales talk, places the order blank before the prospect with the urgent: "Sign here, NOW!" The same thing can be accomplished in the kind of circular named above, by means of a coupon to be torn from the last page, or by a post card enclosed in the circular, and by making in the circular itself the final suggestion that the reader "Act today!" How he is to act must be plainly stated,

action must be made easy: "Simply sign the enclosed card and mail it. We will do the rest!" The "climax"—the "clincher," coming on top of the description and persuasion that have gone before, should be so strong, so impelling to action, that the reader is induced to yield to the temptation to sign as asked.

Finally, as was said at the opening of this chapter, the selling plan must impress itself on the printed material, so that it be made as logically persuasive, impelling, and decisive, as is a convincing sales talk. It must be borne in mind that the printed page is intended to be more permanent in its nature than is the letter or the transient advertisement. Hence no pains or ingenuity should be spared to insure for commercial literature such as booklets, circulars, etc., as much of a continuing interest as is possible, in the effort to insure its preservation and its repeated reading. This result can be contributed to by "cut-outs" and by art work that attracts the eye and tends to make the owner reluctant to throw it away. Human interest of some sort—and the printer can suggest a multiplicity of devices in this direction—will contribute materially to more or less permanence. The printer can likewise be appealed to for a specimen sheet of his type assortment, and from this can be selected the sizes of type desired for the text and for the display lines, such as subheads, titles, captions, etc. This, however, is a proceeding for which few are qualified without special assistance or previous training.

2. THE "STUFFER" OR SMALL FOLDER

The one distinction worth pointing out here is that between the small "stuffer" and the circular. The former is designed more to attract attention and less to convey information (at least, of a detailed nature) than

is the circular. For this reason, it generally proves to be more of a publicity agent than anything else. This characterization applies, of course, to the usual small single sheet of envelope size, or folded once or twice so as to fit the envelope, which is designed to be inserted with letters, monthly statements, etc., or to the "folder," usually of two or three pages. The circular, whether small or large, which consists of enough pages to carry a full description of the product, is discussed separately above.

The "stuffer," then, while usually consisting largely of one or more illustrations, with but few lines of reading matter, offers, for that very reason, a difficult problem in respect to language and tone. If, as is common, the illustration monopolizes the greater part of the space available, it will tax the ingenuity and imagination to make the few lines of reading matter for which there is space serve to attract attention, awaken interest, and create desire. Because of the limitations, there is but narrow opportunity for effort directed to converting desire into action; and, because of these limitations, once more, the utmost skill in choosing the language to be employed is necessary. Failing this, a good deal of this class of advertising matter achieves little more than publicity for the article displayed, and hence often falls short of the actual possibilities.

A device in the nature of a "follow-up" of an advertisement, that often proves remarkably effective, is to mail a post-card to a carefully compiled list of prospects worded after this fashion:

Page 54 of this week's *Saturday Evening Post* contains an item of interest to you, which you will find over our signature.

SMITH, JONES & Co.



The utility of the enclosed blotter is not limited merely to its absorbent qualities. Its **message** offers a useful service to you in the production of **better printing**. Keep the blotter on your desk until its blotting usefulness is spent, but keep its message in your mind when surveying your printing needs; then use the accompanying post card.

FIG. 39.—A “stuffer” that was sent out attached to a blotter; on the latter was printed the name and business of the firm of printers sending it out. This is a sample of commercial advertising that is designed to attract attention.



The psychological effect of receiving such a brief notice is to stimulate curiosity—interest—which ordinarily insures the reading of the advertisement, even if to procure a copy of the publication entails considerable effort. After that, results depend upon the advertisement, of course. This method is of practical value with almost any class of trade, and with almost any class of goods advertised. Its effectiveness, so far as practical results are concerned, depends, naturally, on the care and judgment with which the list of names is compiled to which the post card is to be addressed. Lists of persons in every walk of life, reported to be prospective purchasers of specific lines of goods or of specific articles, are always obtainable from concerns which compile them for sale for just such purposes.

A good illustration of what may be achieved in small space is furnished by Fig. 40. Note how the language of the display line harmonizes with the illustration which fills the greater part of the space. Together, the illustration and the display line tell the story, and tell it so effectively that the victims of oppressive heat, longing for fresh breezes, can actually *visualize* the relief that is offered them. Thus they are led unconsciously but forcefully to desire the device that will bring that relief—an electric fan. Implication and imagination go hand in hand in accomplishing the object of the advertiser. And this is all achieved with a half-dozen lines of type.

This illustration is well worth study, as showing how effectively ideas conveyed by illustration, assisted by concise language, can be utilized to achieve almost as much as a detailed advertisement. It is an example of the psychological use of “imagery” as a means of persuasion and of creating desire.



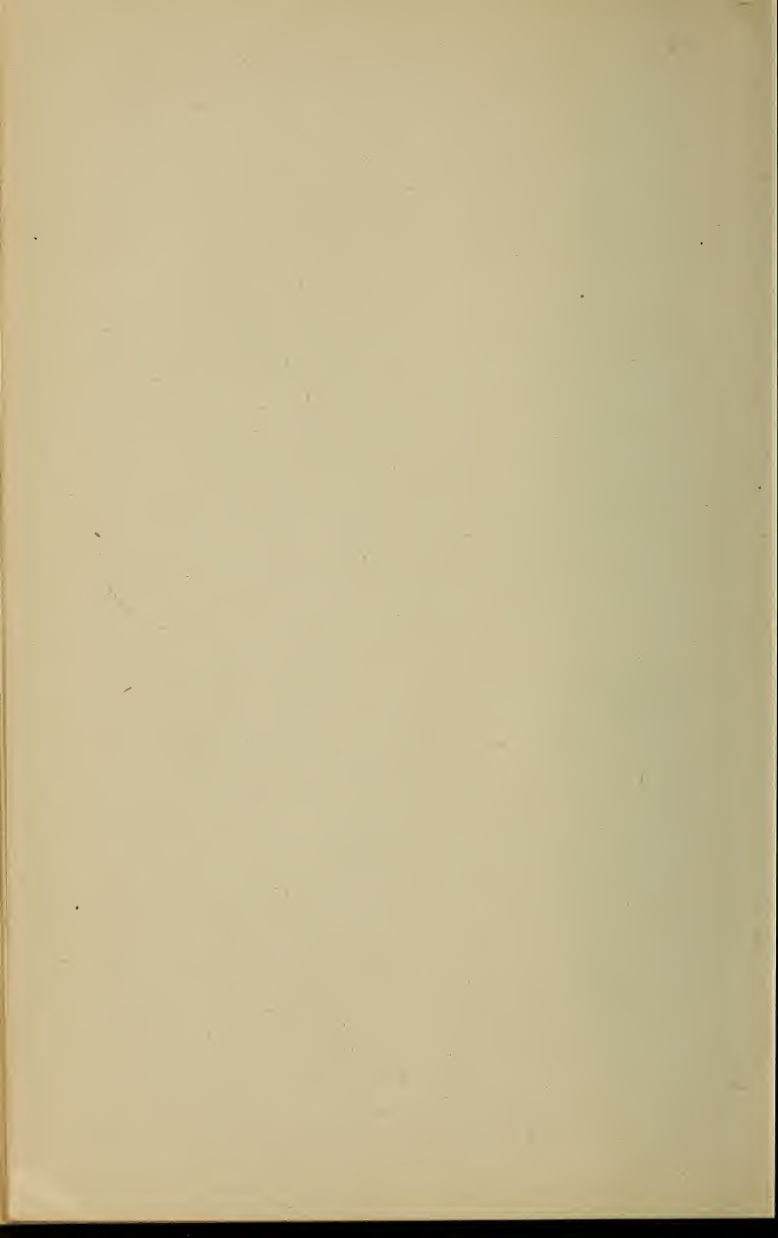
“Where the Cool Breezes Come From”

When it's one of those hot days, yes and sultry, you'll be grateful for the cool breezes that come from

**Western Electric
FANS**

Cool breezes to work in, to play in, to sleep in,—that's what this fan blows to you. Prepare now to make the hot days cool days.

FIG. 40.—This is folded twice to fit the envelope. Note the brevity of the reading matter, and the reliance placed on the “suggestion” of the illustration. The reading matter does little more than “carry” the illustration.



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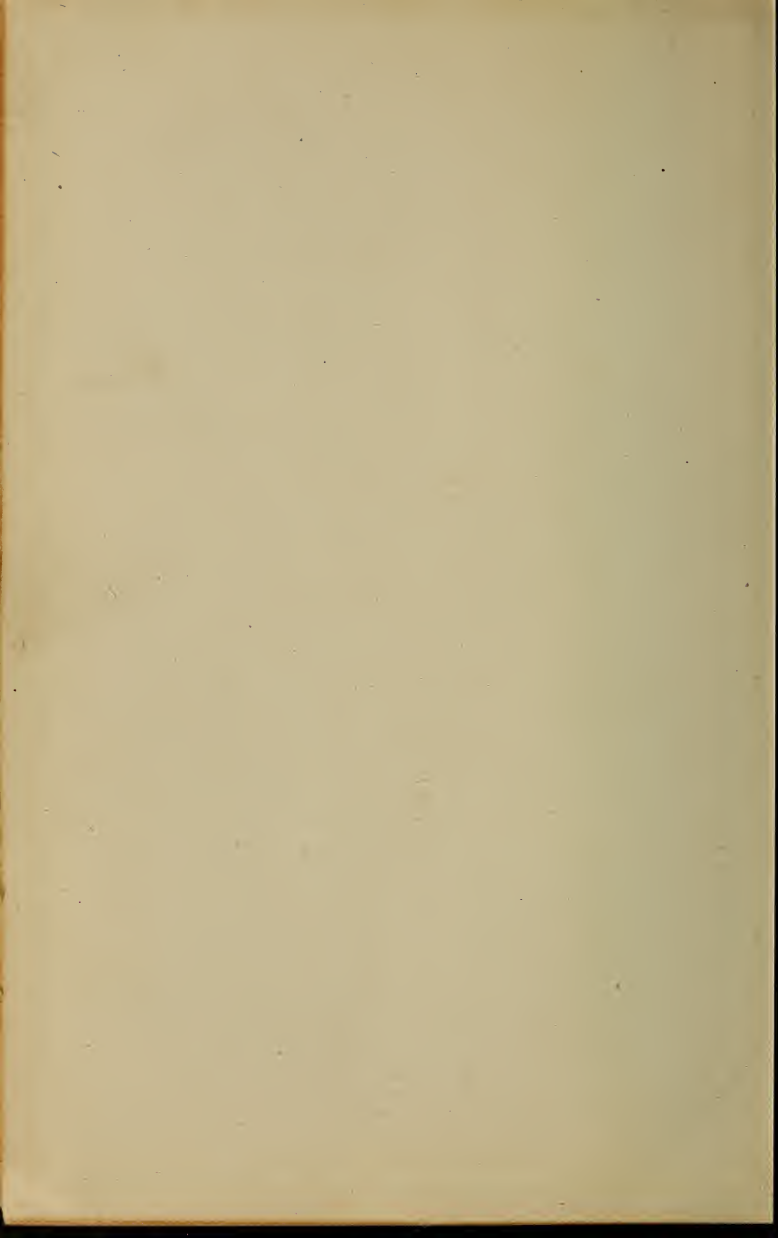
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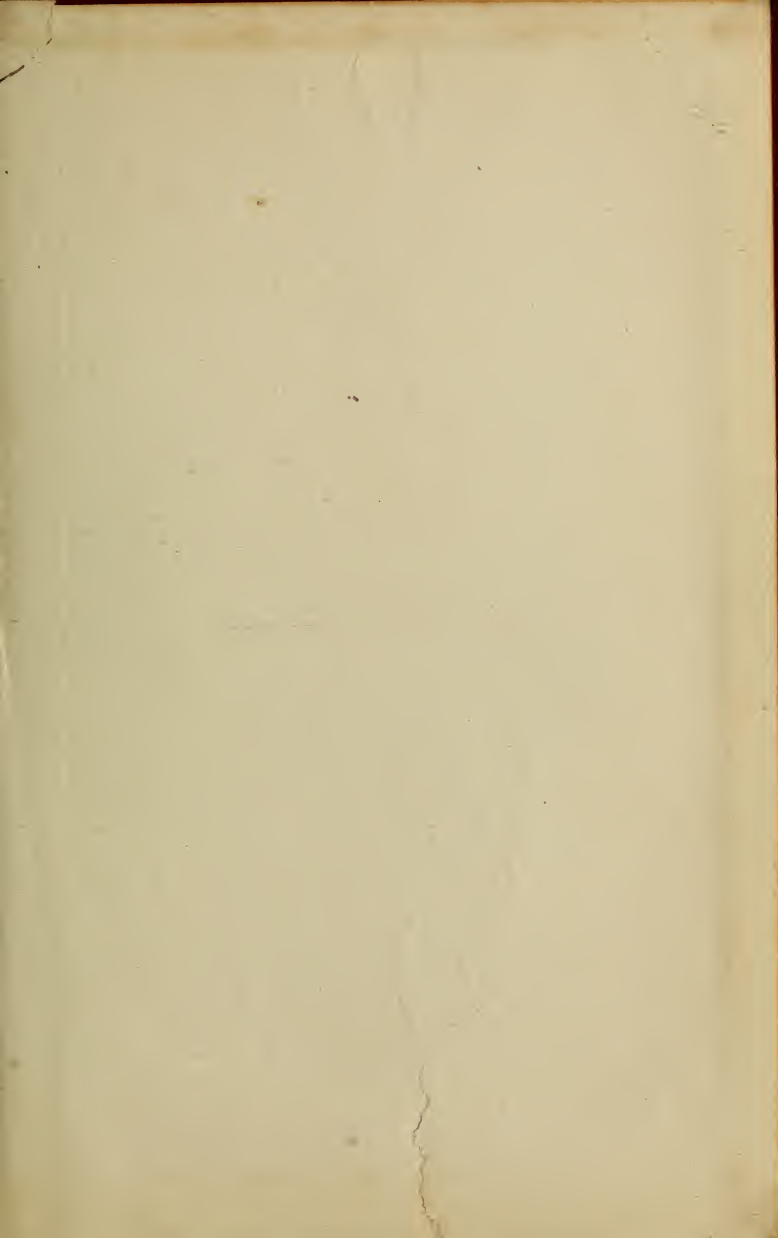
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